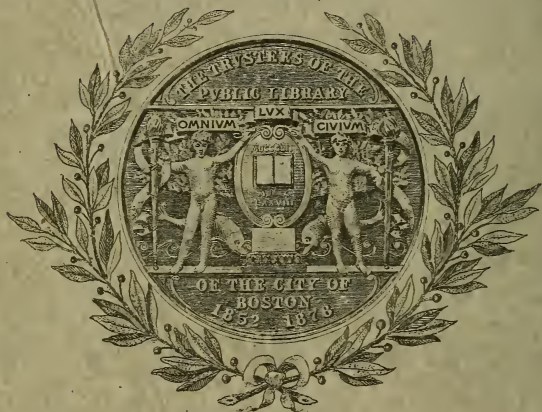


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UNABRIDGED OFFICIAL EDITION

CATALOGUE
OF THE PAINTINGS IN THE
OLD PINAKOTHEK
MUNICH

WITH A HISTORICAL INTRODUCTION

BY DR. FRANZ V. REBER

TRANSLATED BY JOSEPH THACHER CLARKE



ILLUSTRATED EDITION



MUNICH

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INTRODUCTION.

The Bavarian Collection of Pictures. A HISTORICAL SKETCH.



WHEN the Brothers van Eyck first elevated painting in oil to a higher art in Germanic lands, it was a Bavarian prince who became their earliest patron and protector. John of Bavaria, sometimes called Jean sans Pitié, a grandson of the Emperor Ludwig, was from his seventeenth year Bishop of Liege, and, after the removal of his niece Jacobaea, also Count of Luxemburg, Brabant and Holland. He had taken Jan van Eyck into his service in October 1422, in which position the painter remained until the death of Duke John, towards the close of the year 1424. That this was not merely the honorary post of *valet-de-chambre* is evident from the circumstance that Jan was obliged to leave his home and brother, and establish himself at the Hague, where the Duke held his court.

As Jan van Eyck's greatest ability lay in the painting of portraits it cannot be doubted that likenesses of the first Bavarian princes were produced at that time, but unfortunately there are none of these among the numerous portraits by this great master which have been preserved; and not even one of his otherwise widely-spread works is now to be found in Bavaria. Moreover all traces of the extensive foreign

possessions of the nearest successors to Ludwig the Bavarian in Brandenburg, the Tyrol and the Netherlands have entirely disappeared.

Viewed in the light of the history of art Bavaria, during the Middle-Ages, was decidedly behind the times. While, after the eleventh century, the Rhenish countries and Saxony showed an active fostering of art with good results, and while the neighboring Ecclesiastical Principalities and Free Cities, like Würzburg and Bamberg, Ratisbon, Augsburg and Nuremberg, raised themselves to a relatively high grade, the towns of Bavaria, even those favored by ducal residence, remained in this respect miserably poor. This was particularly the case with Munich, where the Emperor Ludwig the Bavarian himself occupied an extremely inartistic palace. Until the erection of the Frauen-Kirche, 1468—1488, the Capital contained no building of distinction within its narrow limits. It was the same with Ingolstadt. Landshut alone was somewhat in advance, and could boast, not only of a notable mediaeval palace (the Trausnitz), but of the Church of St. Martin, which is in architectural respects decidedly superior to the Frauen-Kirche of Munich. Still none of these churches with long and high aisles, built in a style which did not appear until the close of the Middle-Ages, can be remotely compared with such a jewel as the late Romanic edifice at Bamberg, or with the Gothic Cathedral of Ratisbon.

In the province of painting this backwardness was even more noticeable. The manufacture of stained glass had, indeed, reached a certain stage of development and found the earliest seat of its activity with the monks at Tegern-See. In oils the same Convent offers in this age some fairly successful attempts, and at all events a greater industry than is elsewhere observable. Otherwise, in the art of painting, Bavaria proper, up to the beginning of the sixteenth century, scarcely rose above a rude barbarism. The Italian (Giottesque) influence was limited to the region south of the Alps, while that of the Rhenish masters did not extend beyond the Lech and the Danube. Not only Nuremberg, but the neighboring Augsburg, was slow in producing any visible impression upon

the Bavarian Capital; and Albert IV., appears neither to have coveted nor to have obtained any work of the great contemporary painters of Nuremberg and Augsburg. By reason of the inadequate means of intercourse Nuremberg was practically very remote from Munich, which city indeed was situated on no great highway connecting with Italy; and its relations with the nearer Augsburg, both politically and socially, seem to have been somewhat inimical. It was certainly not by chance that the elder Holbein, in two pictures at least, chose the diamond-checked costume of Bavaria to clothe the figures of executioners!

The first employment at court of painters from the guilds of Nuremberg, Augsburg and Ratisbon may be credited to Duke William IV. (died 1550) who gave extensive orders to Altdorfer, Feselen and B. Beham, Burgkmair, Brew and others. The chief works executed by these masters for the Duke were the portraits of William IV. and of his wife Jacoba of Baden, referable to the year 1526; also the series of large historical pictures of Antique Battle Scenes, five of which have since been collected together in one cabinet of the Pinakothek, viz: the Alexandrian Battle by Altdorfer, the Sacrificial Death of Marcus Curtius by Beham, Julius Caesar's Siege of Alesia by Feselen, Porsenna's Reception of Cloelia with her Roman Virgins by the same, and the Battle of Zama by Brew; while the badly injured painting by Burgkmair of the Battle of Cannae has remained at Augsburg, and three: Mucius Scaevola by Hans Schöpfer, Horatius Cocles and Manlius Torquatus by B. Refinger, otherwise known only as a painter of miniatures and a designer of maps, were carried away by the Swedes in the Thirty Years' war and are now preserved in the National Museum of Stockholm (Nos. 294, 295 and 269 of the Catalogue of 1887). The Amorous Scene of Cranach (No. 258 of the Stockholm Museum) was likewise derived from the Bavarian Collection, as were also, without doubt, the Judgment of Paris by Hans Schöpfer the Elder (Stockholm No. 297) and the Lucrece by Jörg Brew the Elder, in the Ekman Collection in Finspong. Feselen's Susanna in the Bath, the coat-of-arms upon which

proves it to have once belonged to Duke William IV. of Bavaria, was in 1888 bought from a private collection in Sweden, and is now in the Gallery of Augsburg.

The first real collection of pictures dates from the time of Albert V. (1550—1579), with whom begins the long line of Bavarian patrons of art. The attention of this prince was, however, chiefly directed to the acquirement of magnificent utensils; this dilettantism he carried out with equal taste and expense, so that the Bavarian Treasure Chamber, which owes to him its best possessions, ranks, in artistic respects first in the world. He was less fortunate in collecting antiques; being chiefly interested in series of portraits, and moreover badly served, he often fell a victim to either the dishonesty or the ignorance of his Italian agents. As a collector he seems to have devoted himself to the gathering together of curiosities, with which it was then the fashion to fill the cabinets of varieties at the smaller German courts, and to have valued pictures rather on account of the subjects represented than for the sake of art or the artist. Indeed the portraits of emperors, princes and philosophers, especially those of celebrated men, from semi-mythical heroes down to criminals broken upon the wheel and to deformed creatures, play a great role in the lists of paintings remaining from this age. The contemporary descriptions linger lovingly over works which from the manner of their execution can be considered as little better than playthings. We thus read, for instance, of a *Salvator Mundi* »with a bobbin, where-with the eyes of the picture may be winked« (mit einem Schnürl, damit man des Bildes Augen bewegen kann). Otherwise the lists are so meagre and unscientific as to be well-nigh valueless; among nearly seven hundred works mentioned by Fickler's Inventory of 1598 (Cod. Bavar. 2133 of the Munich Library) scarcely a dozen, besides the historical pictures of William IV., can be identified in the present collection. The most important of these are the *Lucrece*, life-size, by Dürer, the portrait of the Chancellor Bryan Tuke by Holbein, and the *Susanna* by Altdorfer.

In the five volumes of official records, now in the Ar-

chives at Munich, which chronicle the acquisition of works of art by Albert V., accounts of pictures appear but incidentally, often without the name of the artist, or evidently wrongly attributed. Among these are a Portrait of Albert Dürer, by Burgkmair, a »Counterfeit Presentment« (Contrafeht) of an Old Doctor by Albert Dürer, and a Portrait of Raphael by himself. The name of Titian is frequently mentioned, but only in connection with the purchase of bric-à-brac and antiques, and we learn nothing definite in regard to the ordering or delivery of works by his own hand. The assumption is unfounded that the picture styled by the inventory »Venus and Cupid with Flora and two Satyrs bearing Fruit« is identical with the Secret of Venus ascribed to Titian. And the subject of the painting by this master, which was granted to the Emperor in 1592 from the Munich Cabinet of Art, is not described in the document drawn up by J. Barvitijs, (Royal Archives, Fürstensachen, II. Spec. Lit. C., Fasc. 51, No. 543).

William V., who reigned from 1579 to 1597, was financially not in a position to cultivate the passion for collecting displayed by his predecessor. We find, after 1580, a yearly sum of 400 guldens doled out for the purchase of pictures; but when we consider that, with a ducal income of 112000 guldens annually, the Church of St. Michael and the Seminary of the Jesuits, even after their dedication, required during the years between 1590 and 1597, the sum of 263000 guldens, — that at the same time the building of the Maxburg in Munich and the Old Palace in Schleissheim was in progress, — and that the devout Duke gave liberal donations to the churches, and was a generous patron of ecclesiastical music, (instance Orlando di Lasso), — we can understand that painting, in so far as it was fostered by the ruler, must have been mostly limited to the decoration of churches, and the illumination of liturgical books. This was the more the case as the Diet of the Provinces, at the beginning of William's reign, had refused the special grants which the strong will of Duke Albert V. had extorted from the representatives, — requiring the »pernicious buying of

curious and useless things« to be given up, and even expressing the desire that the collections of Albert V. should be sold. In fact William V. in 1583 announced that no more purchases of works of art should be made. Fortunately the pious wish of the Diet in relation to the sale remained unfulfilled.

The highly cultivated and energetic son of William V., **Maximilian**, who afterwards became the first Elector of Bavaria, seemed inclined to follow the princely example of Albert V., and although his means were largely in request for the rebuilding of the Old Palace in Munich (the so-called *Neue Veste*), which had been much injured by fire in 1580, he still considerably enriched his favorite collections of gems and antiques. For the latter of these he ordered Chr. Angermair of Weilheim to make the celebrated cabinet for gold coins, now in the National-Museum at Munich, which is considered one of the masterpieces of ivory carving.

As he was the first who, in painting, fostered art for its own sake he collected, at small expense of money, but with many letters and proffers of favor, some of the chief works of Dürer, an artist whom he seems greatly to have admired. Among these were the Altar of Paumgarten from the church of St. Catharine at Nuremberg, acquired in 1613; the beautiful Heller Altar from the Church of the Dominicans at Frankfurt in 1615, which unfortunately fell a prey to the flames at the burning of the Palace on the 22^d of December 1729; the so-called Four Apostles by Albert Dürer, which he obtained from the Town Hall at Nuremberg in 1627, after the miseries of the Thirty Years' War had descended like a scourge upon Germany, and, finally, that portion of the Breviary of the Emperor Maximilian which had been illustrated by Dürer and Cranach. What pains the Elector took to bring into his possession an authenticated Aldegrever, then especially prized, is shown by a letter from him to the Count Palatine Wolfgang William of Neuburg, now preserved in the Royal Archives, (*Pfalz-Neuburger Nachträge*, No. 213). This was an age of decline in German art, which, after Hans Mielich (died 1572), Chr. Schwarz (died 1597), and A. Elsheimer (died 1620), had sacrificed its in-

dependence to a servile imitation of the Venetian style, especially that of Tintoretto. With a just estimate of this degeneracy, and with a presentiment of the brilliant development of art in the Netherlands, Maximilian had already surrounded himself with a number of painters from the latter country, among whom Peter de Witte exercised a certain superintendence. He seems also to have favored native artists who had been trained in the Dutch School, as is shown by the long and busy employment at court of the portrait painter Nicholas Prugger.

This connection with the North, encouraged perhaps by the progressing work upon the Castle at Heidelberg, contrary also to the Italian tendencies favored by the Imperial Court and by the Archiepiscopal Bishoprics of South Germany, may have helped to open the way for the predominating influence of the Netherlands in the collecting of pictures. It is true, not much could be done in this direction because of the troublous state of the times, still we find by a letter from Rubens to Sir Dudley Carleton, dated May 17th 1618, that he had then delivered his great Lion Hunt to the Duke of Bavaria, which picture was the beginning of the famous Rubens Collection of Munich. Afterwards, on account of the War, the Gallery was oftener robbed than increased, especially during the latter half, when the struggle pressed most heavily upon Bavaria, and little attention could be given to art.

Ferdinand Maria (1651 — 1679), the successor of Maximilian, led art temporarily in another direction. Through his marriage with Henrietta Adelaide of Savoy, the daughter of an Italian prince, he was entirely surrounded with Italian works of architecture, sculpture, painting and music. He felt, moreover, so strongly the influence of his time that his purchases were almost entirely restricted to the paintings of the Eclectic School, then so much in vogue, and were in that style of decadence already so prevalent. Indeed Ferdinand Maria was more interested in the decoration of his palaces at Munich and Nymphenburg, and the Church of the Theatines, than in forming collections.

It remained for his son and successor **Max Emanuel** (1679—1726), to elevate the Bavarian Gallery to one of the first in Europe. His extended relations with the courts of Spain, France, Germany and Italy offered to him rich opportunities; and, not accustomed to limit his desires, he always found either cash or credit for gratifying them. Thus, in the early years of his reign, he had made such great acquisitions that he thought it necessary to build for their accommodation a Palace-Gallery at Schleissheim, for which work the architect E. Zuccali was called from Italy in 1684 and employed until the occupation of Bavaria by the Austrians. The position of Max Emanuel as Stadtholder of the Netherlands also furthered his inclinations in this direction, and on September 17th, 1698 he closed a negotiation with Gisbert van Ceulen of Antwerp, by which, for the sum of 90000 Brabantine guldens, the collections were enriched with one hundred and five choice pieces. Among these were twelve paintings by Rubens, of which the life-size Portrait of Helena Fourment with the naked child upon her lap, two other Portraits of the Same, the two Landscapes, the Walk in the Garden, and Peace and War are still in the Gallery. The Mars and Venus, and the Lot and his Daughters were presented by the Emperor to the Duke of Marlborough at the time of the occupation of Bavaria by the Austrians in 1706; the Adoration of the Magi was carried to France in 1800 and has remained in Lyons; while the Diana with the Beasts by Snyders was given in dower to the Grand Duchess Mathilde, and removed to Darmstadt. Equal in importance with these works were fifteen by van Dyck, among which the portraits of the organist Liberti, of the painter de Wael and his wife, of the sculptor Colyns de Nole with his wife, the life-size portraits of the Duke de Croy and of his wife, and a Crucifixion still adorn the Pinakothek. One of the most valuable of this series, an equestrian figure of Charles I. of England, was given to the Duke of Marlborough with those by Rubens above mentioned, and has recently been bought by the National Gallery of London. The whereabouts is not known of the portrait of the Duke of Brabant on Horseback, the knee-

pieces of the King and Queen of England, the likenesses of two abbots, and the Jesus and Anna. Among the pictures obtained from van Ceulen were also a Lion and Wild Boar by Snyders, two large hunting pieces (perhaps identical with those in Fürstenried) by P. de Vos, two paintings by Fyt, and two by Boel. The collection further contained eight Brouwers, of which the most important, the celebrated Brothel, came during the reign of Max Joseph III. into the possession of Herr von Triva, who also acquired the four Claudes mentioned in the catalogue of this great purchase. This partial list may be concluded with two large works of J. de Heem, the well-known Still-life by Verendael and de Heem, three flower-pieces and seven other pictures by Brueghel, a landscape in a round frame by P. Bril, five Wouwermans, one G. Dou, two large flower-pieces by Monnoyer, and finally, the Three Boys throwing Dice by Murillo.

Apart from this most important acquisition, which was not completely paid for until the year 1774, Max Emanuel, stimulated by the increased opportunities offered by the Spanish War of Succession, allowed no chance for purchase to escape him, even after his Electoral income was entirely exhausted. As the two rulers succeeding him, Charles Albert (1726—1745), though otherwise a lover of elegance, and Max Joseph III. (1745—1777), contributed little to enrich the Gallery, we may conclude that the collection at Schleissheim, as displayed in the Inventory of 1761, dates in the main from the time of Max Emanuel. That Inventory makes mention of one thousand and sixteen paintings, and a similar number may be supposed to have hung in the palaces at Munich, Nymphenburg and Dachau.

In Schleissheim, however, we find comparatively few Italian pictures of importance. Among these are the Charles V., and the Vanity by Titian, the latter formerly ascribed to Giorgione; the Double Portrait by Bordone; Jupiter and Antiope by Paul Veronese, once attributed to Titian; and the St. Peter by Ribera. The works of Rubens which had been added to the Bavarian Collection are the Massacre of the Innocents; the Meleager and Atalanta; the Helena Fourment in full figure;

and the Peter and Paul. Van Dyck is further represented by portraits of the engraver Malery, of Maria Ruthven, of Spinola, and of Mirabella; the fine sketch of the Battle of Martin d'Eglise, and the beautiful picture of the Repose upon the Flight into Egypt. With the Brouwers, now increased in number to eleven, are seventeen Teniers, a dozen or two by Jan Brueghel, and half a hundred excellent pieces by other masters of the Dutch School. Not reckoning the wrongly attributed Boys playing at Cards, we find in Munich in 1788 three Murillos, some of them, probably, pearls from the Spanish crown which came into possession of the Elector before the reversion of Spain was lost to Max Emanuel by the death of the Crown Prince.

When the Bavarian line of the Wittelsbachs ended with Maximilian III. in 1777, and **Charles Theodore**, who, according to family compact was the heir of the Palatinate, inherited also the provinces of Bavaria proper, a prospect was opened of unusual increase for the collections through the concentration of the paintings treasured in the Wittelsbach palaces of the Palatinate. But Charles Theodore, who disliked to live in Munich, hoping always to take up his residence again in Mannheim, permitted his two galleries to remain in Düsseldorf and Mannheim, and contented himself with providing a building for the collections in the Capital, easy of access to amateurs and artists. This structure, of no great architectural importance, still stands upon the north side of the Hof-Garten, and is today occupied by the casts from antique sculptures, and the Ethnological Museum. Rittershausen, in his *Merkwürdigkeiten München's*, 1788, gives an attractive sketch of this Gallery, which had been furnished in 1779 with pictures from the stores of the Palace, and from Schleissheim. Charles Theodore also enriched the collection by some purchases, mostly of Dutch cabinet pieces, among which may be distinguished several of great excellence, such as the Woman Reading by Peter de Hooch.

After the death, in 1799, of Charles Theodore, who was succeeded by **Max Joseph** of the Palatine-Zweibrücken line, a third collection of paintings from the Palatinate, that of Zweibrücken, came into possession of the Wittelsbachs. These

pictures, nearly two thousand in number, had been subject to so many vicissitudes during the years of the French Revolution that their preservation seems little less than miraculous. Upon the advance of the Sans-Culottes in 1793, the paintings were saved at the last moment, before the Carlsberg Palace at Zweibrücken, in which they had formerly been preserved, fell a sacrifice to the flames, together with a valuable cabinet of natural curiosities still remaining in it. The Gallery was also in great danger at Mannheim. The protection assured by the French, through an especial clause in the Capitulation of 1795, afforded it no security; and the safety of the paintings was even more endangered during the siege of the city by the Austrians, at which time they had been placed in damp underground vaults. Later on these much-threatened treasures escaped an even greater risk: Count Rumford had planned a sale in England which the pecuniary position of Max Joseph seemed to render unavoidable, and had even taken steps to have the collection sent out of the country. But happily the definite negotiations had only proceeded so far as to include the engravings, the cabinet of coins and medals, and the jewels, when Charles Theodore died and the succeeding Ducal Family of Zweibrücken took up its Electoral residence in Bavaria.

In 1799, with the transportation of the Zweibrücken Collection to Munich, a task which, in the disturbed condition of Mannheim, was only effected through the self-sacrifice and ability of Mannlich, commenced the concentration in the Capital of all the Wittelsbach galleries. But for some time the pictures were not in security, even there, for scarcely had the galleries of the Palatinate been installed in Munich, Schleissheim and Nymphenburg, before it became necessary to hide some of the best works in Ansbach, from the beginning of 1800 until October 1801. And when, in the spring of 1800, Moreau made his entry into Munich, General Le Courbe made forcible requisition of a number of pictures from the Electoral Palace for his own private possession, while the French Commissioner for Science and Art in Germany, Citizen Neveu, selected as his booty seventy-two pieces from Munich and

Schleissheim. It is difficult to say what consolation for this robbery the good Bavarians of that day may have found in a declaration still extant, given in high-sounding terms on the twelfth day of the month Fructidor, in the Eighth Year of the Republic, which promises an indemnification after peace should be reestablished, pledging as a guarantee the justice and upright character of the First Consul. Certain it is that nothing definite was heard of the proposed compensation by works of French masters until the general reclamation in 1814 and 1815, which was first made for the Bavarian pictures by Friedrich Thiersch, and afterwards by G. Dillis. The latter gave, on the 15th of October 1815, a receipt for twenty-eight pieces which had been taken from Munich and Schleissheim to the Louvre, but advised his Court to give up the remaining two-thirds, then scattered in the provincial museums and in some of the churches of France, as not worth the trouble and expense attending their recovery. Dillis may have been right in the main, for, even among the twenty-eight paintings returned, only three are of really great excellence: namely Titian's Crown of Thorns, Rubens', Meleager, and Altdorfer's Alexandrian Battle; still some really important ones were hereby lost to the collection, as, for instance, the Adoration of the Magi by Rubens, one of the earliest works of this master, which is now in the Museum at Lyons.

The addition which the Bavarian Gallery of paintings received from the Zweibrücken Collection had thus finally been reduced to nine hundred and sixty-four pieces. Even in point of the subjects represented the collection displayed a peculiar character. The situation of the Duchy of the Palatinate, and the individual inclinations of the Princes of Zweibrücken, explain the predominance of French over German painters. The French pictures of greatest merit were the two large landscapes by Claude, the Sunset, and the Noontide with the figure of Hagar, the Cook paring Turnips by Chardin, the charming Nude Girl reclining upon a Sopha by Boucher (now in Schleissheim), and the Young Girl by Greuze. It is not necessary to speak in detail of various works by G. Poussin, Le Brun, Le Moine, Le Prince,

Subleyras, Desportes, and others. Among the Flemish painters Rubens was not represented at all, but the list makes mention of eight Teniers. The greater number of the best pictures were by Dutch masters, chief among whom are the two Ruysdaels, Ostade, Wouwerman, Berchem, Both, and the two de Heems; further the Dutch Cook by Metsu and the two large Wynants, also the large Hondecoeter now in Schleissheim.

Next after the removal of the Zweibrücken Collection to Munich followed that of the Cabinet of Pictures from Mannheim. This latter was founded by the Elector Charles Philip, last descendant of the House of Palatine-Neuburg, who had as little desire for the restoration of Heidelberg as for occupying the remote residence of his ancestors at Düsseldorf. The Cabinet was further enriched by Charles Theodore; his chief purchasing agent was one Nic. de Pigage, who advanced in 1783 a claim for 65000 Livres, but was put off with a yearly income of 5500 livres payable in Mannheim from the Alsacian revenues. (Royal Archives, Fasc. 124, Fürstl. Haus- und Familiensachen No. 115.) The collection, containing seven hundred and fifty-eight numbers, was chiefly Dutch. To it belonged the two large Rembrandts of the Pinakothek, the Holy Family, and the Sacrifice of Isaac formerly attributed to F. Bol; further the Man and Wife by F. Bol, once ascribed to G. Flink; four Brouwers, among them the Room of the Village Barber, several by Adr. and Is. Ostade, and many by Dou and Mieris. Terborch's Boy with the Dog, J. Steen's Scrimmage, Helst's Admiral Tromp, and du Jardin's Sick Goat are of especial excellence. Particularly deserving of note are six valuable pieces by the German master Elsheimer, compared with whom Netscher and Denner, at that time so highly prized, are scarcely worthy of mention. The Flemish School was scantily represented, still this cabinet added to the Bavarian Collection of paintings: by Rubens the admirable Shepherd and Shepherdess, the Sabine Women, and the so-called Portrait of the Master's Mother; by van Dyck that little jewel the Portrait of Snayers, and the large St. Sebastian; by Brueghel, alone and together with Balen, not less than twenty-two cabinet pieces, among which is the Flora, distin-

guished as being partly the work of Rubens. Among the few Italian pictures the preference of the collector for the Neapolitan School, and for Carlo Dolce is noticeable, the former being finely represented by St. Andrew's Descent from the Cross, the Death of Seneca, and the Woman with the Hen, by Ribera. The Cake Eater by Murillo, alone represents the Spanish School.

Scarcely had the two collections found scant accomodation in the gallery-buildings at Munich and Schleissheim and the palaces of Munich and Nymphenburg when, in 1803, the secularization of the Ecclesiastical Estates in Bavaria and the Tyrol, then belonging to that country, brought to them a rich addition. Unfortunately the care for the removal of the pictures was in great measure entrusted to commissioners entirely ignorant of the development of painting, and the officials of the Gallery, however learned they may have been in regard to the works of the Dutch masters, and of the later Italians, knew almost nothing of the art of the fifteenth and sixteenth centuries. The frequent ascription of paintings to the well-known names of Dürer, Cranach, and Holbein was almost ludicrous; and the general attribution of inferior works to Schorel and Isr. van Meckenem wholly arbitrary. All not thus included fell under the head of »Early Franconian«, without a sign of any distinction of the chief schools, like that of the van Eycks, that of Cologne, of Suabia, or of Franconia. If, in view of the low scientific stand-point of that age, we cannot make this a reproach to the officials, it still seems unpardonable and irreparable that, at such a critical time, all regular keeping of records should have been neglected, whereby a mass of material which might have been available for the history of art was forever lost. Compared with such a loss it even appears of less importance that, by this act, a multitude of altar pictures were torn from the altars to be crowded together, unmounted, in attics, buried in cellars, or at best sold by auctioneers for ridiculous prices, although in this way many churches were needlessly disfigured.

The results of the secularization were not without importance in regard to works of the Early German schools; espe-

cially Kempten, Ottobeuern, Benedictbeuern, Tegern-See, Kaisheim, Wengen near Ulm, and Wettenhausen yielded valuable contributions. Paintings of a later date were also not lacking, like Tintoretto's great Crucifixion, taken from the Church of St. Augustine in Munich, now in Schleissheim, Rubens' Trinity from the same place, the Woman of the Apocalypse by Rubens from the Cathedral in Freising, and the Adoration of the Magi by Tiepolo from the Cloister Schwarzach in Franconia. By the act of secularization works of hardly less value were obtained from the Archiepiscopal Galleries of Würzburg and Bamberg. The evacuation of the palaces of Dachau, Neuburg and Haag, in the years of 1803 and 1804, contributed little of note; for when, here and there, an isolated picture of importance was brought to light, like the enigmatic Still-life by Jac. de Barbari from Neuburg, now in Augsburg, it was only transferred from one place of deposit to another. The incorporation at that time, and in the years following, of the Free Cities, the Franconian Margraviates and Chapter-Houses, was of more noteworthy result; at least no harm befell the paintings hereby, for Augsburg and Nuremberg, like Bamberg, retained far more in their local galleries than they gave up, and the Gallery of Ansbach still remains almost intact in the Palace at that place. This is also the case with the excellent collection in the Palace of the former Elector of Mayence at Aschaffenburg.

All these accumulations from the entire kingdom were, collectively, of less value than one single acquisition: namely the Düsseldorf Gallery, the removal of which to the capital could no longer be delayed. Upon the last day of his rank as Elector, while still Duke of Berg, the 31st of December, 1805, Max Joseph ordered this collection to be brought to Munich.

Düsseldorf had, as is well known, come under the rule of the Palatinate through the marriage of the Count-Palatine Philip Ludwig of Neuburg-Sulzbach with Anna, daughter and heiress of Duke William of Jülich and Berg. The son of this couple, Wolfgang William, himself united to a daughter of the Bavarian Duke William V., the Pious, had become a

catholic in 1614, to the great grief of his father. This step, together with his possession of the Duchy of Jülich and Berg, which lay near to the Netherlands, gave opportunity for intercourse with Rubens and with van Dyck. The Duke obtained from the former, in 1618, the Last Judgment for 3500 guldens, and, in 1620, four other altar pictures, then for the most part placed in the Church of the Jesuits in Neuburg, at present collected in the Rubens Hall. He afterwards formed a personal acquaintance with van Dyck, who delivered to him, among other works, that splendid Portrait with the Dog, also in the Pinakothek. The correspondence of the Duke with Rubens is still preserved. It seems, however, that in these transactions Wolfgang William had no idea of forming a gallery and apparently as little thought of this had his son and successor Philip William, 1653—1690, who, with the Electorate in 1685, inherited also from Elector Charles the Heidelberg Collection of paintings, two hundred and seventy-two in number. It is difficult to determine whether or not these were of great importance, as the existing Testamentary Inventory is without the names of the artists and the dimensions of the pictures, and its descriptions are so vague that we cannot surely indentify any one amongst them with those now in our possession.

The love for art evinced by Wolfgang William was felt in a still greater degree by his grandson, John William, 1690—1716, who resided altogether in Düsseldorf, his inclinations even leading him to considerable personal sacrifices. This was the more fortunate as he thereby attained a true understanding of what was of lasting merit in painting, notwithstanding the debased taste so prevalent in his time. It was not, therefore, so dangerous for the collection as might have been feared, that the Prince was surrounded by a host of inferior Dutch and Italian court painters, such as van Douven, van der Werff, F. Weenix, Rachel Ruysch, Zanetti, Belucci, Pellegrini, and others, particularly as harmless employment was given to the Italians in the decoration of the Palace of Bensberg. More important was the acquisition by Wolfgang William of some earlier works, now in the collection, several

of which were removed to Düsseldorf from the churches of Neuburg, regardless of their original purpose, and not without difficulties with the Roman Curia. Of greatest consequence, however, in this matter was the marriage of the Elector with the Princess Maria Loisia de Medici, who, besides several Italian masterpieces, brought to Düsseldorf a considerable dowry, thereby providing a welcome addition to the scanty means of her husband.

Perhaps no other collection of similar value and importance, yet so limited in number as that of Düsseldorf, — which consisted of only three hundred and fifty-eight pieces, — has ever been brought together; certainly not in Germany. Its importance is well characterized by the fact that, while scarcely one of the pictures included in the before mentioned Inventory of the Heidelberg Cabinet of the Elector Charles is today recognizable, in the Düsseldorf Gallery, on the other hand, there is scarcely one, with exception of merely decorative works, which cannot be identified with certainty. The Rubens Hall of Munich, which had already been known as the most important collection of this artist's paintings in the world, received from Düsseldorf not less than forty additional masterpieces. Of the twenty-nine larger van Dyck's, which our Gallery now contains, seventeen are from this source, also three of the finest Snyders, two pieces by Jordaens, the large G. de Crayer, and the two by Douffet, the celebrated Biblical Series of six by Rembrandt, and his Portrait by himself, the large Dou, the Twelfth-night Festival by Metsu, and many choice Dutch and Flemish cabinet pictures. Among the Italian paintings then acquired, besides masterpieces by Carracci, Domenichino and Reni, are Tintoretto's Portrait of Vesalius, the two Madonnas with Saints and Donors by Palma Vecchio and Titian, notably also the Holy Family by Andrea del Sarto, and Raphael's Holy Family of the House Canigiani.

The founder of the Gallery did not live to enjoy the new building, his death occurring just as it had been completed; and his successors had little pleasure in the collection. Charles Philip, who resided in Mannheim, founded there a cabinet of his own; but his heir, Charles Theodore of Sulz-

bach was so disinclined to the grander style of painting, in comparison with the cabinet pieces which he favored, that when, during the Seven Years' War, at the siege and bombardement of Düsseldorf by General Wangenheim, in 1758, the Gallery had been sent to Mannheim for protection, he returned it after six years, professedly for want of room, — and this notwithstanding the immense extent of the Mannheim Palace! The peculiar relations of this prince with France in the matter are not quite clear. Mannlich, in his manuscript memoirs, asserts that Denon, during the second visit of Napoleon to Munich, claimed a right to choose forty pictures from the Düsseldorf Gallery, according to an old treaty of peace made by Charles Theodore with the French. But King Max Joseph succeeded in obtaining from the Emperor a declaration that, even if such a contract existed, it should be considered as void. Shortly after the death of Charles Theodore, Max Joseph himself had the intention of parting with these treasures. On the 17th of December, 1799, he wrote to von Utzschneider, who was at that time Councillor of Finance, that the exhaustion of his funds by the pressure of the war had forced upon him the resolution either to mortgage or to sell the Düsseldorf Gallery, which, since the advance of Bernadotte in 1794, had been removed to Glückstadt. Utzschneider was authorized to enter into negotiations with his London correspondents for this purpose, fortunately, however, without result.

Scarcely was the collection returned from Glückstadt to Düsseldorf, when, shortly before the surrender of the Duchy of Berg to France in return for the Margraviate of Ansbach, a third removal took place, this time to Kirchheimbolanden. Finally, on the 19th of January, 1806, this much travelled gallery was taken from what was then French territory, in twelve wagons with four and six span of horses, and, upon the evening of February 7th, arrived safely in Munich. (See the account by the superintendent of the removal, Professor Medicus of Würzburg, dated March 20th, 1806.)

In view of the unexampled influx of works of art into the Capital, between the years 1802 and 1806, it is remark-

able that the Bavarian State and Court allowed no opportunity for further additions to escape them. Leprieur, Lucchesi and Artaria appear as active purchasing agents. Some chance acquisitions were particularly fortunate, such as the charming Paul Potter, obtained in 1803 from the Gallery of Cassel in exchange for Ribera's *Mater Dolorosa*; and the Portrait of Dürer by himself which was bought in 1805 of Councillor von Pez for 600 guildens, — a sum certainly not representing one hundredth part of its real value, and offering a striking contrast to the 4000 guildens paid thirteen years previously for the Portrait of a Capuchin by Raphael Mengs. The Altar with the St. Sebastian by Holbein was acquired in 1809, with fifteen other pictures, from the College of St. Salvator in Augsburg for 2710 guildens, and the Crown Prince, in 1810, paid 340 ducats for the portraits of Wolgemut and Hans Dürer by Albert Dürer.

About this time commenced the buying of works of the Italian masters of the Quattro- and Cinquecento, mainly through the influence of the Crown Prince, although his interest was still chiefly directed towards the collecting of antiques. It is true we find at first more mistakes with high-sounding names than really valuable acquisitions, yet the Raphael Altoviti, a most important work, was obtained as early as the year 1808, at an expense of 49000 lire. There was a still greater outlay at the conclusion of peace in Paris, in 1815, where Dillis made purchases to the amount of 215000 francs. When it was possible to secure, from General Sebastiani, Murillo's Altar Piece from the Church of the Capuchins at Seville, and the large Madonna by Titian for 20000 and 40000 francs respectively, also, from the estate of the Empress Josephine at Malmaison, the Madonna in the Rose-Garden by Francia, and the Santa Conversazione by Cima da Conegliano for the low prices of 15000 and 8000 francs, — four pictures which alone are worth more than was given for all the fifteen, — we must not complain if some, like the Madonna by Guercino for 10000, and the Venus Landscape by Albani for 24000 francs, were overpaid.

Though we find in these efforts to augment the collection many evidences of a blind groping, still the grand object of King Ludwig I. is clearly recognizable. The views upon art prevalent during the first half of our century directed the attention of the purchasers to three schools which had formerly been inadequately represented in the Bavarian Gallery, namely the Early German and Flemish, and the Quattro- and Cinquecento of Italy. This is not the place either to explain or to criticize in detail the acquisitions of King Ludwig I. We can only be astonished at the fulness of insight and good-fortune, of perseverance and self-sacrifice, which, united in him, enriched the Bavarian Collection, in this province of art, with the best examples obtainable. We need only to bear in mind the magnificent works of Filippo and Filippino Lippi, of Botticelli, Ghirlandajo and Perugino, and especially Raphael's two Madonnas: di Tempi and della Tenda, all of which were bought for large sums, yet far below their present value; as well as the Old Dutch and Old German collections of the Brothers Boisserée and of Prince Wallerstein, acquired, the first for 240000, the other for 54000 gulden. All these new additions were paid for by the King from his own private purse, and opened to the enjoyment of the public with the sole reservation of a *fidei commissum*.

Even before the acquisition of the Düsseldorf Gallery, with its large requirements, it had been unquestionably evident, — since the increase from Mannheim, Zweibrücken and the Bavarian Palaces, and from the secularization, — that the space provided by the building in the Hof-Garten, though supplemented by the use of Schleissheim, Nymphenburg, and the disposable rooms in the Palace itself, was not sufficient for the accommodation of the pictures. Director von Mannlich consequently received instructions to prepare a plan for a new edifice, which design is still to be seen among the official records. The unsettled state of politics at that time fortunately prevented the fulfilment of this project. Some steps, however, were taken in the matter after the Peace of Paris, first by proposing to enlarge the structure of Charles Theodore's

gallery, and later to occupy the space then available in the buildings upon the western side of the Arcade. In 1822 the services of Klenze were engaged, and the so-called Zwei-brücken Garden on the Brienner Strasse was bought for the site. But the design submitted in May 1823 to the committee of the Academy of Art was refused, because of objections to the proposed location. A second plan, prepared in October of the same year, for the open lot of ground west of the Türken-Kaserne, obtained the acceptance of the Academy and the approval of the King. As Maximilian died in 1825 he did not see the laying of the corner stone, so that the building was carried on during the first decade of the reign of King Ludwig I.; not, however, without stirring up much strife, as the situation, then considered remote, was regarded as unfortunately chosen, and the luxury of silken tapestries, at an expense of 35000 guldens, was actively opposed, both by the legislative bodies and the Society of Artists. The building was opened in 1836.

Soon after the removal of the paintings to their new quarters a threatening cloud appeared upon the horizon: claims upon the Düsseldorf Gallery being advanced by that city and the Duchy of Berg, and, through them, by the Prussian Government. The protest made by the people of Düsseldorf against the removal of the pictures elicited from King Maximilian I. the remark that they might as well object to his Bavarian inheritance altogether, and there the matter rested until after the transfer of the Duchy of Berg to Prussia, when the opportunity was seized for publishing complaints in the »Rheinischer Mercur« of 1815 and in the »Deutscher Beobachter« of 1818. These agitations and the pressing representations of a Rhenish deputation to the King of Prussia obtained the first official notice from the government in 1837. An exchange of diplomatic notes was hereupon begun and carried on until February 27th, 1837, when, by a well-grounded explanation made by the Director of the Archives, von Coulon, Bavaria so forcibly presented its just claims that the matter was permitted to rest again for thirty years.

The War of 1866 brought up the question anew; and,

in consequence of the efforts made by the Diet and journals of the Rhenish Countries, (compare the essay by A. V. Hardung: *Zur Reclamation des Düsseldorfer Bilder-Galerie-Hauptschatzes. Drei Studien.* Düsseldorf, 1868), it was decided in the thirteenth article of the Berlin Treaty of Peace, August 22^d, 1866, that the claims upon the Düsseldorf Gallery should be brought to a decision by arbitration in a German court of judges. Years of painful suspense followed, which could not be entirely relieved by an occasional soothing word from the official press. As the melancholy train departed with the thirty millions paid to Prussia as indemnification for the war, all good Bavarians could but think with anguish that possibly a second might follow, with a freight which could never be replaced. Rumors were current of extensive preparations by jurists upon both sides, and, the case once brought into court, there was good reason for anxiety as to its result. King Ludwig I. himself had observed, after reading the statement drawn up by von Coulon in the year 1837: »the right of possession should never be allowed really to enter the tribunals of justice, the decisions of which, in regard to ownership, were sometimes astonishing«. But the matter had not even come to a determination as to the German court before which it should be tried, when it transpired that, in the second clause of the Treaty of Alliance made between Bavaria and Prussia on November 23^d, 1870, it had been agreed by the government of the latter country that »the claims made in 1866 by Prussia upon the Gallery removed from Düsseldorf shall not be further pursued, and all rights in this regard are now and forever relinquished«.

The jurists of the Bavarian Crown who had studied most deeply into this affair seem, however, not to have felt much doubt as to its favorable issue, even in case of a trial. The founder of the Gallery, John William, had ordered, in the eighth paragraph of his will, dated 1693, that all the paintings should remain the property of the Electoral House. This explains the agreement between his successor, the Elector Charles Philip, and the Count-Palatine John Christian of Sulzbach, as well as the will made by the former in

1742: »cum vinculo perpetuo forever«. The Articles of Succession adopted between Max Joseph III. of Bavaria and the Elector Charles Theodore in 1766, 1771 and 1774 reiterate this condition of a *fidei commissum*, as does also the Article *Separé* in the Treaty of Peace of Teschen, made by the Elector of the Palatinate and the Duke of Zweibrücken on the 13th of May 1779. Moreover there is not one picture which can be proved to have been bought by the States, while many are well known to have been inherited, received in dowry, or acquired at the private expense of John William. Until the first years of our century the entire cost of maintaining the Collection had been borne by the Treasury of the Domain; and on the giving up of the Duchy of Berg into French possession the Gallery had not only been considered as not belonging to the Province, but had even been removed to Kirchheimbolanden, a town then under French jurisdiction, where it had safely awaited the further disposition of the owner. The removal of the pictures to Munich had received the sanction and assistance of a French prefect; so that, when the Duchy was evacuated in favor of the Prussians, in 1815, the delivery of the Gallery to them had not been brought into question at all. The French Minister of Finance at Düsseldorf even inquired of the Bavarian Government, on the 23^d of December, 1811, what disposal should be made of the picture-frames which had been left behind, — an opportunity for recovering these unfortunately not embraced by the Directors of the Munich Gallery because of certain considerations of taste.

The arrangement of the pictures in the Pinakothek continued until recently, with few alterations, as it had been made by Dillis; partly for the reason that every change in the hanging occasioned difficulties with the silken tapestries, and was thus as injurious to the general effect as it might be advantageous to individual works. Certain changes, made in the years between 1860 and 1870, brought to light such unsightly patches and inequalities in the tapestries that their condition was not endurable, and an entire renewal of the wall-covering could be no longer delayed. Advantage has

been taken of this circumstance to reorganize the arrangement of the pictures, improving it in several directions. The just complaints, frequently made in later years, in regard to the protection of the paintings in the Palace at Schleissheim have been in so far attended to that at least the most valuable of these were removed from that Gallery to Munich, where they are certainly more accessible to public inspection. To this end it was indispensable to gain more room in the Pinakothek, and this has been done by adapting and opening three halls, previously otherwise occupied. This has resulted in a better arrangement of the pictures, historically, as well as in regard to individual excellence.

Although the works had originally been grouped according to schools, it was nevertheless found necessary to correct certain errors of historical arrangement, as well as to make good some disturbances of their sequence which had resulted from occasional rehanging.

It is evident that this reorganization required an entirely new writing of the catalogue. In this it has been found necessary to give up the former numbering, as, besides the frequent exchanges of pictures which have hitherto taken place between Munich and the other Bavarian Galleries, more than a hundred numbers have recently been sent back to Schleissheim, and twice as many brought to the Pinakothek from that place. A similar interchange has in a few instances been effected with Nuremberg. The objections attendant upon the sacrifice of the old numbers, already widely known in technical literature, has been met by placing them in brackets beside the new. The numbers published in the catalogue of the Schleissheim Gallery by Teichlein in 1875 have been similarly added to those pictures lately brought from that Palace to Munich. An alphabetical system of arrangement, first proposed, seemed impracticable because many of the paintings are without the names of the artists, or, in the present stage of research, are liable to alteration. A mere designation by schools would not agree well with the alphabetical method, as by it a search for the anonymous pictures is rendered difficult. Experience has shown also that the frequent double names

of the masters cause much confusion in such an arrangement. The condition of the Munich Gallery lent especial weight to this conclusion; for, as the order of the paintings always has been and still is historical, it was fitting to frame the catalogue also historically. By this the relative position of the pictures upon the walls and in the list very nearly coincides, and the use of the catalogue as a guide is much facilitated. A separate index is furthermore provided.

This examination into the Collection resulted in many additions, corrections and certifications of the signatures and monograms, which, whenever it appeared desirable, have been reproduced in fac-simile in this book. The researches into the history of individual paintings proved less satisfactory, as might have been expected from the meagre condition of the archives. The registers of the Royal Pinakothek and of the Bavarian Archives were thoroughly searched for information concerning the pictures, but the result was unimportant. It was generally possible only to ascertain from which of the various galleries of the House of Wittelsbach the works had been removed, or from what previous owner they had been purchased. The references made to special literature are limited to points of greatest importance, that the conciseness of the catalogue may conduce to its general usefulness. Thanks are due to Director Dr. Bode, to Dr. L. A. Scheibler in Berlin, and to Director A. Bredius of the Hague for their suggestions. The latest scientific catalogues: of Schwerin by Dr. Schlie, of Brunswick by Dr. Riegel, of Berlin by Dr. Meyer, of Cassel by Dr. Eisenmann, and of Amsterdam by Dr. Bredius, have assisted in the correction, especially of the biographical notices, to which, however, considerable attention had been given in the former catalogue by Marggraff. For the list of photographs, engravings and other reproductions, attached to the present volume, we are indebted to the Curator of the Royal Bavarian Cabinet of Engravings, Dr. W. Schmidt. Otherwise, with exception of this Introduction, the reexamination of the paintings in the Pinakothek, and the writing of this Catalogue, have been the combined work of Ad. Bayersdorfer, Curator of the Pinakothek, and of the undersigned.

The changes in this new edition of the catalogue consist of such corrections of the dates in the biographical notices as have been rendered necessary by the researches of the past five years. In some few cases the attribution of pictures to an artist, or to a school, has been altered, and this has led to changes in the hanging and in the sequence of the description. The numbers of these pictures remain, however, the same. There have been but two additions to the collection, since the publication of the first edition: namely the Triptych of Ulrich Apt the Elder (No. 292 A), lent by the University of Munich, and the Virgin and Child by Lionardo da Vinci (No. 1040 A), bought for the Pinakothek in 1889.

Dr. Franz von Reber.



HALL OF THE FOUNDERS.

The six life-size oil paintings in this hall represent those princes of the House of Bavaria, and of the Electoral Palatinate, who have been prominent in founding or increasing the Collections of Pictures here united.

1. Elector Maximilian I of Bavaria (1597—1651). Founder of the Gallery in the Palace built by him at Munich.

Painted by Nic. Prugger. Canvas, 2.45 m. h., 1.42 m. br.

2. Elector Maximilian Emanuel of Bavaria (1679—1726). Founder of the Gallery at Schleissheim.

Painted by Martin Maingaud, 1703. — Canvas, 2.45 m h., 1.45 m br.

3. Elector John William of the Palatinate (1690—1716). Founder of the former Düsseldorf Gallery.

Enlarged by J. Richter, in 1835, from the original by van der Werff, now in the Pinakothek. Canvas, 2.45 m h., 1.42 m br.

4. Elector Charles Theodore of the Palatinate and of Bavaria, (1777—1799). Chief founder of the Gallery at Mannheim. Upon the table the electoral hat and the imperial crown.

Signed: Pompeo de Batoni, ad vivum pinxit, Romae MDCCLXXV. Canvas, 2.45 m h., 1.42 m br.

5. Maximilian Joseph, Elector 1799, King of Bavaria as Maximilian I, 1806—1825, united the collections of Bavaria and of the Palatinate.

Signed: J. V. Stieler, 1822. — Canvas, 2.45 m h., 1.47 m br. Engr. by C. Hess.

6. Ludwig I., King of Bavaria (1825—1868). Laid the corner stone of the Pinakothek April 7th. 1826; and enriched the Gallery with the Boisserée Collection, and that of Prince Wallerstein.

Signed: J. Stieler, 1826. — Canvas, — 2.45 m h., 1.45 m br. — Engr. by Alb. Reindel.

EARLY SCHOOLS OF THE LOWER RHINE AND OF THE NETHERLANDS.

Halls I and II. — Cabinets I—III.

A.

MASTERS OF COLOGNE AND OF THE LOWER RHINE.

Master William of Cologne and his School.

William of Cologne is mentioned in 1380; his style was dominant until 1425.

1. (607.) St. Veronica with the Handkerchief, upon which is the face of the Saviour with the Crown of Thorns. Below, in each corner of the picture, are three angels singing.

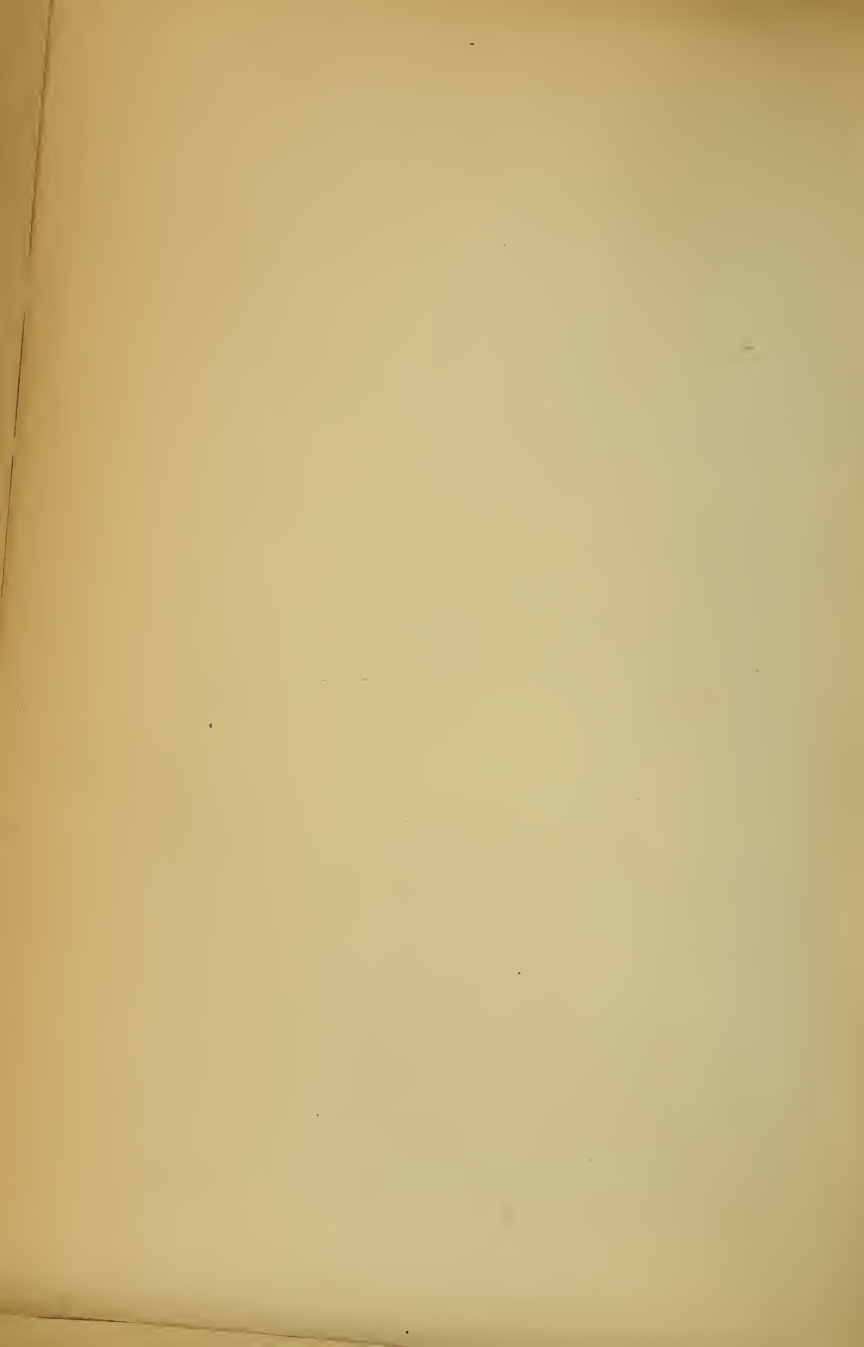
Wood, gold-ground. — 0.76 m h., 0.47 m br. — Boisserée Collection. Lith. R. Strixner. — One of the few works by the painter called, upon rather slight grounds, Master William. A very similar, but weaker, picture is in the National Gallery at London (No. 687.) — Hall I.

2. (608.) The Virgin, seated upon the throne, holds in her right hand a rose, and with the left the Child upon her lap, who plays upon a stringed instrument which an angel holds towards him. Near the throne stand St. Catharine and St. Barbara; in the foreground, seated upon the turf, are St. Agnes and St. Apollonia. Blue winged angels, making music, rise towards the throne and surround it; two of them hold a crown above the head of Mary. School of Master William.

Round painting upon wood, gold-ground. — 0.75 m in diam. Boiss. Coll. Cab. I.



1. Meister Wilhelm von Köln



Stephen Lochner and his School.

Master Stephen painted the altar-piece of the Cologne Cathedral soon after 1426, and died in 1451.

3. (605.) St. Anthony the Hermit, with staff and bell; His Holiness Pope Cornelius, with tiara, cross and drinking horn; St. Magdalen with the vase of ointment; and the figure of the donor on a smaller scale.

Wood, dark ground. — 1.20 m h., 0.80 m. br. — Boiss. Coll. — Lith. by Strixner. — Nos. 3 and 4 are the outer pictures upon the wings of a large altar-piece, a gift of the Muschel-Metternich family of Cologne, formerly in the Church of St. Laurence in that city. The inner paintings of both wings, representing in twelve divisions the Martyrdom of the Twelve Apostles, are at present in the Städel Museum at Frankfurt on the Maine, whither they were removed from the Tossetti Collection of Cologne. The centre, with the Last Judgement, is preserved in the City Museum at Cologne. The Pictures in the Pinakothek were taken in exchange by Melchior Boisserée, 1812, from Mr. Tossetti of Cologne. (Compare: »Sulpiz Boisserée«, Vol I, 1862, P. 173.) — Hall I.

4. (606.) St. Catharine with the sword and wheel; St. Hubert with crozier and book, upon the latter the stag; St. Quirinus in the costume of a knight, holding a lance with a red pennant. Below is the donor. See No. 3.

Wood, dark ground. — 1.20 m h., 0.80 m br. — Boiss. Coll. — Lith. by Strixner. — Hall I.

5. (1337.) The Virgin, enclosed by a hedge of blooming roses, pinks and strawberries, sits upon a yellow cushion. Upon her lap she holds with both hands the Child in the act of blessing. Four angels are occupied in gathering and bringing flowers. Above, at the left, is God the Father, and opposite, the Dove, amidst angels and clouds.

Wood. — 0.36 m h., 0.27 m. br. — Private possession of the King. Free repetition of a painting by Stephen Lochner in the Museum at Cologne. — (Compare: W. Schmidt. Zeitschr. f. bild. Kunst, XV. Beibl. col. 635.) — Cab. 1.

6. (603.) Christ upon the Cross. On the right the Virgin with John the Evangelist, Peter and James Major; on the left Andrew, Thomas and Bartholomew. The figures stand, as also on the wings, before richly-patterned tapestries which are upheld by little angels. Centre-piece of Nos. 7 and 8.

Wood, gold-ground. — 1.32 m h., 1.63 m br. Boiss. Coll. — From the Church of St. Laurence in Cologne. — Hall I.

7. (602.) The Apostles Philip, Matthew and James Minor. Upon the reverse: St. Christopher with the Child, in a landscape. In a division, by a later hand: »Maria salutavit Elisabeth. Luc. I.« Right wing of No. 6.

Wood, gold-ground. — 1.32 m h., 0.76 m br. — Boiss. Coll. — Obtained as above. — Hall I.

8. (604.) The apostles Simon, Judas, Thaddeus and Matthew (with a mace). Upon the reverse, much injured: in a landscape, St. Maurice, or Gereon, with a shield and the banner of the cross. In a division: »Unde hoc mihi, ut veniat matr Dmni ad me?« Left wing of No. 6.

Wood, gold-ground. — 1.32 m h., 0.76 m br. — Boiss. Coll. — Obtained as above. Hall I.

9. (593.) The Abbot St. Benedict with the three Apostles Philip, Matthew and James Minor, standing under gilded tabernacles of Gothic architecture. In a division below are richly mounted skulls as relics in a golden shrine. Figures half life-size.

Wood, gold-ground. — 2.00 m h., 1.50 m br. — Boiss. Coll. — Lith. by Strixner. Nos. 9 to 18 formerly belonged to a large folding altar with-double wings, in the church of the Benedictine Abbey at Heisterbach in the Siebengebirge. The figures of the eight apostles and saints (Nos. 9 and 10) decorated the inner sides of the wings; representations from the life of Christ and of the Virgin (Nos. 11 to 18) the outer sides. There were originally sixteen wing panels; of these four paintings of scenes from the Passion are in the Gallery at Augsburg; two: the Scourging and the Entombment, were obtained from the Boisserée Brothers, in exchange, by Wallraf, and by him were transferred to the Wallraf-Richartz Museum at Cologne. The whereabouts of two others is not to be ascertained. — Hall I.

10. (594.) The Abbot St. Bernard with the Apostles Bartholomew, Simon and Matthew. Accessories like No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. Boiss. Coll. — Lith. by Strixner. — Hall I.

11. (595.) The Annunciation. The angel Gabriel in a priest's mantle, with uplifted wings and the golden staff of a herald, kneels before the Virgin. Above are the Dove, and the half-figure of God the Father. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

12. (596.) The Visitation of Mary. Upon the right the tower-like house of Elizabeth, in the Gothic style, with a Hebrew inscription. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

13. (597.) The Nativity. The Virgin in a straw-thatched wooden hut kneels adoring the Child, who lies before her surrounded by a mandorla, or elongated nimbus (called by some English writers by its Latin name: *vesica pisces*.) In the background, the manger with the two animals. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by F. Schnorr. — Hall I.

14. (598.) The Adoration of the Magi. The Virgin sits before the hut with the Child upon her lap, to whom the gray haired King, kneeling, offers a box filled with gold coins. The two others wait, standing, with gold cup and covered goblet. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by R. Strixner. — Hall I.

15 (609.) Christ upon the Mount of Olives, in the foreground, the Threë Disciples sleeping. Above the landscape, gold-ground with colored pattern. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by Strixner. — Hall I.

16. (599.) Christ, in a red mantle and with the banner of the cross, appearing to the Apostles after the Resurrection. He shows to St. Thomas the wound. Through the door of the hall is visible a gold-ground with colored pattern. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Hall I.

17. (600.) The Festival of Whitsuntide. The Virgin amidst the Apostles, who, sitting upon wooden benches, are grouped in a circle around her. Above Mary is the Dove. Background, gold, with colored pattern upon both sides of the hall. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Hall I.

18. (901.) The Death of the Virgin. The Apostles are gathered about the bed; Peter holds the sprinkle, John the burning candle. Above, Christ in half-figure with the soul of Mary as Queen of Heaven. See No. 9.

Wood, gold-ground with colored pattern. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Hall I.

19. (1338.) The Virgin, kneeling, adores the Child, who lies naked in a golden mandorla. Above, the Dove in a gold nimbus. In the background the Annunciation to the Shepherds.

Wood, gold-ground. — 0.78 m h., 0.46 m br. — Boiss. Coll. — Cab. 1.

20. (1339.) Christ upon the Mount of Olives. The cup before him is drawn in black upon a gold-ground. In the foreground, the Three Disciples sleeping. The betrayer, followed by soldiers, appears behind the fence of the garden in the right background. Companion-piece to the preceding.

Wood, gold-ground. — 0.78 m h., 0.46 m br. — Boiss. Coll. — Cab. 1.

21. (1336.) The Nativity. The new-born Child lies upon a linen cloth, adored by the Virgin, by St. Joseph, who holds a lantern, and by five angels, kneeling. Angels in the air, robed in blue, sing the gloria, and bring the message to the shepherds, one of whom has already arrived and looks through the central window. Upon the reverse: Christ at Emmaus, in a small chamber, is in the act of breaking bread.

Wood, each nimbus gilded. — 0.99 m h., 0.99 br. — Boiss. Coll. — (Compare: W. Schmidt, *Zahn's Jahrb.* V. 47.) — Hall I.

Master of the (Lyversberg) Passion*) and his School.

Under the influence of the early Dutch painters, especially of Dierick Bouts. Known to have worked from 1463 to 1480.

22. (613.) Joachim and Anna at the Golden Gate. In the background, Joachim with the shepherds, and again nearer, speaking with the angel who assures him that his prayer has been heard. Upon the reverse: the upper part of a Crucifixion.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. Phot. by Hanfstängl. This and the following six panels containing scenes from the Life of the Virgin, formed originally the inner side of the wings of a large folding altar (polyptych) in the Church of St. Ursula at Cologne. The eighth picture, the Presentation of Christ, is in the National Gallery of London. (No. 706.) Cab. 1.

23. The Birth of the Virgin. In a double bed covered with red, rests the mother Anna, to whom one servant brings the new born babe, and another the swaddling clothes. Two women are conversing near them. In the fore-ground, at the left, three women are preparing the bath, while, on the right, another takes linen from a chest. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. Until 1882 in the Chapel of St. Maurice in Nuremberg. Cab. 1.

24. (614.) The Virgin enters the Temple, in presence of her parents and relatives. In the rood loft of the Gothic choir six winged angels, in blue, are singing. In the

*) This designation is derived from eight Pictures of the Passion, formerly in the possession of the City Councillor Jacob Lyversberg of Cologne, which have been, since 1864, in the Wallraf-Reichartz Museum in that city. The name appears not quite fitting, inasmuch as these Passion Pictures betray the weaker hand of an assistant far more than do the Scenes from the Life of the Virgin, and the others in the Pinakothek by this master. It has recently been suggested that the painter of these pictures (Nos 22 to 29) and of others by the same hand should be designated as the Master of the Life of the Virgin. His style is, it must be admitted, readily distinguishable from that of the Master of the Lyversberg Passion.



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24. (Lyversberg)

foreground, at the foot of the temple steps, two dogs are frisking. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

25. (615.) The Marriage of Mary and Joseph. The High Priest, with a blessing, unites the hands of the bridal pair, who kneel upon the step of a Gothic altar. Next to the altar are the figures of Moses and two prophets, in the centre a sheet with Hebraic inscription. Upon the reverse: the upper part of a Coronation of the Virgin. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.05 m br. — Boiss. Coll. — Lith. by Strixner. Phot. by Hanfstängl. — Cab. 1.

26. (616.) The Annunciation. Winged angels in blue hold the golden hangings in the background, above which, in a glory of angels, is God the Father. In the rays emanating from his mouth float the Dove and the Child bearing the cross downwards towards Mary. Upon the reverse: the lower part of the Crucifixion. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Lith. by C. Heindel. — Cab. 1.

27. (617.) The Visit of Mary to Elizabeth. In the background, a landscape with hills, a town and castles. On the right stands a female servant holding a fur mantle and overshoes. At the left kneels the donor in a garment of damask lined with black fur. Before him a coat-of-arms with three red ties upon a silver-ground and a helmet ornamented with a stag's head in silver. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

28. (618.) The Assumption of the Virgin. She is borne upwards by two angels, and received by Christ. The Apostles, who stand around a closed Gothic sarcophagus, ornamented with figures of the prophets, gaze after the transfigured Virgin. Upon the reverse: the lower part of the Coronation of the Virgin. See No. 25.

Wood, gold-ground. — 0.82 m h., 0.18 m br. — Boiss. Coll. — Lith. by C. Heindel. — Phot. by Hanfstängl. — Cab. 1.

29. (625.) The Coronation of the Virgin. God the Father, with the papal tiara, enthroned near the Saviour, holds with him the crown, in the act of placing it upon the head of

Mary. Angels singing and playing, surround and sustain the celestial throne. Below kneel the donors, man and wife, coats-of-arms before them with the signs:

Wood, gold-ground. — 0.82 m h., 1.31 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.



30. (Schl. 552.) The Adoration of the Magi. Two kings kneel, at the right and left, before the Madonna, who sits facing the front. Behind them stand the third king, and, on the right, Joseph. In the background, on the left, are followers with three banners.

Wood. — 1.85 m h., 1.32 m br. — Boiss. Coll. — Hall II.

31. (611.) The Twelve Apostles. In the centre, John the Baptist and John the Evangelist. On the sides stand Thomas with Bartholomew and Matthew with Peter, (names in each nimbus.) Figures half life-size. Central picture of the two following panels, which together seem to have formed a predella, or pedestal of an altar.

Wood, gold-ground. — 1.20 m h., 1.27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

32. (612.) The Apostles Paul, Simon and Philip (names in each nimbus). Figures half-size. Right wing of the preceding. Upon the reverse: The Nativity. The Virgin and three angels worship the Child lying before them. To the left kneels Mary in adoration, on the right stands Joseph holding a light. In the background the Annunciation to the Shepherds.

Wood, upon the obverse gold-ground. — 1.20 m h., 0.86 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

33. (610.) The Apostles Andrew, Matthew and James Minor (names in each nimbus). Upon the reverse: the Annunciation. Figures half life-size. Left wing of the preceding.

Wood, upon the obverse gold-ground. — 1.20 m h., 0.86 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

34. (622.) Christ upon the Cross. Upon one side is the Virgin in the attitude of prayer, with St. Ursula and her virgins; upon the other St. John the Evangelist and St. Gereon. The donor kneels at the foot of the cross. Upon the back of the panel the contemporary inscription:



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aº MCCCCLXVI Ī Festo anunciatois icarnacois xpi
 obiit honestus ē excellens i theologia m(agi)ster
 (canoni)cus (eccle undecim) miliū virginū Bernard'
 de Reyda hic sepult', Orate deu pro eo.

from which it appears that this painting formerly ornamented the Mortuary Chapel of Canon Bernard de Reyda (died 1466) in the Church of St. Ursula at Cologne. School of this master.

Wood, gold-ground. — 0.88 m h., 1.03 m br. — Boiss. Coll. — Cab. 1.

35. (620.) St. Cunibert, bearing the model of a church, the Dove upon the mitre. St. Jerome, robed as a cardinal, with the lion. Upon the reverse: the Annunciation. School of this master.

Wood, upon the obverse gold-ground. — 0.78 m h., 0.56 m br. — Boiss. Coll. — Cab. 1.

36. (1286.) The Virgin as Queen of Heaven, surrounded by a glory of rays and sitting upon a silver crescent moon. The Child lies upon her lap. Nimbus, crown, rays and stars are golden. School of this master.

Wood. — 1.03 m h., 0.77 m br. — Boiss. Coll. — Hall I.

37. (654.) St. James, with sword and book. Background, Gothic architecture. School of this master.

Wood. — 1.01 m h., 0.30 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

38. (660.) St. Anthony the Hermit, with staff, bell and torch, trampling upon a devil. Background, Gothic architecture. Companion-piece to the preceding.

Wood. — 1.01 m h., 0.30 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

39. (1349.) St. Jerome as a cardinal, in half-figure, the hands resting upon a book. Upon the reverse: three martyrs pierced with thorns. School of this master.

Wood, upon the obverse gold-ground. — 0.48 m h., 0.27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Cab. 1.

40. (1350.) St. Barbara with chalice and host; half-figure. Upon the reverse: St. Ursula with her virgins in the ship. Companion-piece to the preceding.

Wood, upon the obverse gold-ground. — 0.48 m h., 0.27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Cab. 1.

Cologne Master, called of St. Severinus,

worked between 1480 and 1500. (Comp.: L. A. Scheibler, die hervorragenden Meister und Werke der Kölner Malerschule. Bonn 1880. p. 47 ff.)

41. (87.) Christ upon the Mount of Olives. In the foreground, the Three Disciples are sleeping. Behind them, upon the right, Christ kneeling before the angel. In the background, representation of the Seizure.



Wood. — 1.24 m h., 1.02 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Appears, notwithstanding some difference in the dimensions, to have belonged, with the following and with an Assumption of the Virgin, now in the Gallery of Augsburg, to one altar piece. — Hall II.

42. (90.) The Deposition. On the right, middle-distance, the Entombment. In the background, Golgotha, with the thieves still hanging. See No. 41.

Wood. — 1.26 m h., 0.85 m br. — Boiss.-Coll. — Cab. 2.

Cologne Master, called of the Holy Companionship (der heiligen Sippe), and his School.

So called from the Altar piece (No. 199) of the Cologne Museum. Appears after 1486. (Comp.: L. A. Scheibler, Schongauer und der Meister des Bartholomaeus. Repertorium f. Kstw. VII. p. 57.)

43. (32.) The Circumcision of Christ, in a Gothic Hall. The donor and donatrice, on the right and left, kneel at their prayer desks, the escutcheons upon which bear on the one side a black lion upon a ground quartered with blue and gold, upon the other the following sign:  This sign reappears on the escutcheon in a painted window, opposite to which is another with the mark:  In the left background, the Nativity, at the right the Adoration of the Magi. Centre piece to the two following panels.

Wood. — 1.00 m h., 1.95 m br. — Boiss. Coll. — Lith. by J. Bergmann. Centre of a triptych from the Church of St. Columba at Cologne. — Hall I.

44. (637.) In the centre St. John the Evangelist; on the sides the standing figures of St. John the Baptist and St. Bartholomew. Background, a landscape with the Visitation. Left wing of the preceding.

Wood. — 1.00 m h., 0.90 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Hall II.

45. (648.) St. Christina. At the sides St. Magdalen and St. Barbara. In the background two churches with cupolas, and in the centre a castle on an island in a lake. Right wing of the preceding.

Wood. — 1.00 m h., 0.90 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Hall II.



48. Meister des h. Bartholomäus

46. (1343.) St. Jerome as a cardinal, accompanied by his lion. St. Peter with book and key. Beyond, St. Joseph with a staff, leading the Child. In the background a tapestry which closes a hall of columns.

Wood. — 0.90 m h., 0.90 m br. — Boiss. Coll. — Hall I.

47. (621.) The Adoration of the Magi. The Virgin sits with the Child in a ruin, under a canopy upheld by angels. One of the kings, kneeling, kisses the feet of the Child; behind Mary the figure of Joseph is partly visible. Upon the reverse: the Trinity. God the Father enthroned beneath a canopy, the green hangings of which are opened by angels. He holds in his lap the body of Christ, above whose head floats the Dove. Below, on the right, kneels a nun.

Wood, gold-ground. — 1.19 m h., 0.86 m br. — Boiss. Coll. — Hall I.

Cologne Master, called of (Boisserée's) Bartholomew, worked between 1490 and 1500. Also called the Master of the Altar of St. Thomas and of the Altar of the Cross; from two pictures in the Museum of Cologne.

48. (631.) In the centre St. Bartholomew, with book and knife; on the left St. Agnes reading in a book; on the right St. Cecilia playing upon a small organ which is held by an angel. Centre piece of the two following panels.

Wood. — 1.28 m h., 1.59 m br. — Boiss. Coll. — Lith. by N. Strixner, of Bergmann and Heindel. Phot. by Hanfstängl. The picture, with its two following wings was originally in the Church of St. Columba at Cologne. Ascribed by A. v. Wurzbach (comp. his Martin Schongauer, Wien, 1880 p. 61 etc.) to Schongauer. For a contrary opinion see C. A. Scheibler. (Repert. d. Kunstw. VII. 1.) — Hall II.

49. (630.) St. Christina with millstone and two arrows. St. James Minor with club and book. Right wing of the preceding.

Wood. — 1.28 m h., 0.74 m br. — Boiss. Coll. — Lith. and phot. as above. — Hall II.

50. (632.) St. John the Evangelist invoking the cup, St. Margaret with the cross in her hands, and the dragon at her feet. Left wing of the preceding.

Wood. — 1.28 m h., 0.74 m br. — Boiss. Coll. — Lith. and phot. as above. — Hall II.

Lower Rhenish, about 1500.

51. (685.) The Flight into Egypt. St. Joseph leads the ass upon which sits the Virgin with the Child.

Wood. — 0.54 m h., 0.39 m br. — Boiss. Coll. — Lith. by Jungermeier. Cab. 3.

52. (682.) The Bearing of the Cross. Christ fallen under the burden of the cross, which Simon helps to carry, stretches forth his hand for the handkerchief held towards him by St. Veronica, who kneels at the left. In the right foreground two mocking boys.

Wood. — 0.73 m h., 0.57 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Cab. 1.

53. (653.) The Saviour, teaching, in a purple mantle, holding the crystal globe. Breast piece, full face.

Wood, black-dotted gold-ground. — 0.52 m h., 0.37 m br. — Acquired in 1802 from Mannlich. — Cab. 1.

54. (659.) The Virgin, with folded hands, and head covered with white drapery. Breast piece, full face. Companion piece to the preceding.

Wood, black dotted gold-ground. — 0.52 m h., 0.37 m br. — Acquired in 1802 from Mannlich. — Cab. 1.

Master of the Death of the Virgin, and his School.

This master, named after the following picture — perhaps a pupil of Jan Joest van Kalkar — seems to have been of Dutch descent, and to have been influenced by Quentin Massys. He worked chiefly in Cologne, between 1510 and 1530.

55. (662.) The Death of the Virgin. The Virgin lies in a canopied bed, with red curtains and a red covering. St. John, with a blessing, takes the candle from her right hand; St. Peter kneels upon the other side, in a pluvial, with cross and sprinkle, while other apostles bring the holy water, swing the censer, or stand deep in sorrow or in prayer. Room of the Renaissance style; at the left an altar, through the door and window the view of a town.

Wood. — 1.27 m h., 1.54 m br. — Boiss. Coll. — Lith. by N. Strixner. Engr. by H. Walde in E. Förster's Denkmäler d. d. Kunst. Phot. by Hanfstängl. — This picture and the two following wing pieces were originally in the Church of St. Mary of the Capitol in Cologne. They were a gift to the so-called Toxal Altar of that Church by the families Hacquenay, Salm, Merlo and Hardenrath. A smaller repetition of this altar piece, with the centre picture considerably changed, taken from the private chapel of the Hacquenay family (comp. Merlo, Familie Hacquenay und deren Kunstliebe) is now in the City Museum of Cologne, (No. 207). We need not necessarily accept the date 1515, carved in the frame of this latter work, for the Munich triptych, which seems rather to be ascribed to the later period of the sculptures of the lectern in the Church of the Capitol, dated 1523. — Hall II.

56. (661.) St. George and St. Nicasius; under their protection, kneeling, are two donors of the Hacquenay family, in dark steel armor. Background, romantic landscape. Upon



55. Meister des Todes der Maria

a prayer-desk, and also in the left corner, is a coat-of-arms with a white horse upon a red ground. Upon the reserve, gray in gray: St. Christopher and St. Anna; at the left, above the same coat-of-arms. Figures half life-size. Left wing-piece to No. 55.

Wood. — 1.27 m h., 1.70 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

57. (663.) St. Christina with the millstone and St. Gudula with a lighted lantern, to which a little imp is holding. In front kneel two women of the families of Merlo and Hardenrath. Background, romantic landscape. On the prayer-desk and in the right corner is a coat-of-arms with three little caps, and another with three ravens, both upon a blue ground. Upon the reverse, gray in gray: St. Sebastian and St. Roch; above, at the left, the coat-of-arms with the three caps. Figures half life-size. Right wing-piece to the two preceding pictures.

Wood. — 1.27 m h., 0.70 m br. — Boiss. Coll. — Lith. by N. Strixner, by the same the half-figure of St. Christina on a larger scale. Both the wings phot. by Hanfstängl. Hall II.

58. (686.) Christ upon the Cross; on the right the Virgin, on the left St. John; St. Magdalen clasps the foot of the cross. Three angels receive the blood in a cup. Background, varied landscape. School copy of the central picture of a triptych in the Museum at Naples. (V. 53).

Wood. — 0.76 m h., 0.57 m br. — Boiss. Coll. — Lith. by Strixner and Schöninger. — Cab. 2.

59. (656.) The Repose upon the Flight into Egypt. The Virgin sitting, in a gray-violet dress, with a bright-red mantle, offers her breast to the Child. Varied landscape. On the right, in the middle-distance, is St. Joseph under trees with the grazing ass. School of this master.

Wood. — 0.61 m h., 0.46 m br. — Boiss. Coll. — Lith. by Bergmann. — Cab. 2.

Master of Frankfort,

so called from his chief works in the City and Städel Museum of Frankfort on the Main. Apparently influenced by Quentin Massys. Worked about 1520.

60. (702.) The Deposition. The body of Christ, lies upon the ground; under the cross, held by Joseph of Arimathea, mourned by the Holy Women and by John

and Nicodemus. Three angels float above. In the background, Jerusalem with Gothic towers; on the left Mount Calvary with the Crucifixion. Centre-piece to the following.

Wood, curved above. — 1.02 m h., 0.70 m br. — Boiss. Coll. — Lith. by Strixner and Schöninger. — This triptych was originally in the Church of the Carthusians in Cologne. The identification of this master with Konrad Fyoll, who worked before 1500, is an error on the part of Passavant. — Cab. 2.

61. (701.) The Carthusian abbot, Hugo, with the swan. He lays his hand upon the donor, who, praying, supports his hands upon a bench. Background, varied landscape, left wing-piece of the preceding.

Wood, curved above. — 1.02 m h., 0.29 m br. — Boiss. Coll. — Lith. as above. — Cab. 2.

62. (703.) St. Catharine with the wife of the donor, who, kneeling, with a red rosary, lays her folded hands upon a footstool. Background, landscape with the Martyrdom of the Saints. Right wing-piece of the preceding.

Wood, curved above. — 1.02 m h., 0.29 m br. — Boiss. Coll. — Lith. as above. — Cab. 2.

Victor and Henry Dünwegge,

according to the *Chronicum Dominicarum Tremonensium* worked in 1521 for the Fraternity of the Holy Cross at Dortmund in Westphalia. (Comp.: Woltmann-Woermann *Gesch. d. Mal.* II. 500—502. — L. Scheibler, *Maler und Bildschnitzer der sog. Schule von Kalkar.* *Zeitsch. f. b. K.* XVIII. p. 28 ff.)

63. (91.) The Crucifixion. A composition with many figures. The three crosses with Christ and the Thieves; at the right four horsemen, at the left the Holy Women with St. John and St. Longinus the Centurion. In the background, on the left, the Bearing of the Cross and Jerusalem; on the right, the Descent from the Cross, with John and Mary. About 1500.

Wood. — 1.29 m h., 1.67 m br. — Boiss. Coll. — Formerly ascribed to C. Engelbrechtsens; the correct attribution is due to Eisenmann and Scheibler. — Hall II.

64. (85.) The body of Christ borne by Joseph of Arimathea and Nicodemus; on the left is St. Peter, on the right St. John the Evangelist. Behind the group the two thieves on their crosses, and, at the foot of the central cross, Mary with John. In the foreground kneel the donor and donatrice.

Wood. — 1.29 m h., 1.00 m br. — Derivation unknown. — Formerly attributed to Geraert of Haarlem; ascribed by Scheibler to a follower of the Master of the Holy Companionship, but appears more nearly related to the style of the Dünwegges. — Hall II.

Westphalian, about 1500. (Master of Cappenberg).

65. (Schl. 1317.) The Crucifixion. Christ upon the cross, between the two thieves, is pierced by the lance of the blind Longinus. The Magdalen, kneeling, clasps the foot of the cross; from her mouth issue the words in gold letters: *amor meus crucifixus est.*

Wood. — 0.52 m h., 0.38 m br. — Repetition, on a smaller scale, of the Altar piece in the Church of Cappenberg. — Zweibrücken Gallery. — Cab. 3.

Anton (Woensam) of Worms,

worked in Cologne from 1518 to 1553; died in that city before the year 1561.

66. (Schl. 1331.) St. Stephen and St. Maurice. Figures of half life-size standing in a landscape. The gold ground of the sky has been painted over in modern times. Below, on the right, is inscribed: 1520. Upon the reverse: the Beheading of a great number of Martyrs. The bodies are thrown into a well in the middle distance. In the background a city with many towers. Above is Christ receiving the souls. Below, on the right, is inscribed: 1520.

Wood. — 1.36 m h., 1.04 m br. — Came into the possession of the State in 1802 from Freising. The centre-piece belonging to Nos. 66 and 67, representing Christ upon the Cross with Constantine and Helena on either side, is now in the Episcopal College at Freising. — Hall II.

67. (Schl. 1332.) St. Wolfgang (?) and St. Gregory the Moor; the former with the episcopal insignia, holding in his right hand the model of a Romanic cathedral, probably that of St. Gereon in Cologne; the latter in armor, with shield and banner. Background, landscape, with gold-ground in place of sky. Upon the reverse: a Martyrdom. In the foreground sit three soldiers carousing over three dead bodies; in the background, a saint riding a horse is assailed by another group of soldiers. Background, landscape. Above, God the Father receives the souls borne upwards by angels. At the left, below, is inscribed: 1520. Companion-piece of the preceding.

Wood. — 1.36 m h., 1.04 m br. — Came into the possession of the State in 1802 from Freising. — Hall II.

Bartholomew Bruyn (Brun), and his School,

born in Cologne 1493, died in that city in 1556 or 1557. Imitator of the Master of the Death of the Virgin; afterwards influenced by the Italian style.

68. (670.) Christ upon the Cross On the right is the Virgin in the attitude of prayer; on the left St. John and St. Barbara. The Magdalen, weeping, clasps the foot of the cross. Background, landscape with a view of Jerusalem. Below are the three donors, among whom is a white-robed monk. Early period.

Wood. — 0.95 m h., 0.73 m br. — Boiss. Coll. — This panel is the centre-piece of an altar from the Church of the Carthusians at Cologne, of which the four following numbers are the wings. — Cab. 2.

69. (671.) A bishop, with a lance in the right hand, and the model of a Romanic church in the left. Perhaps Lambert, Bishop of Tongres. Below kneels the donatrice. Background, landscape. Left wing-piece of the preceding.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

70. (673.) St. Agnes, reading in a book. Before her kneels the donatrice. Background, landscape. Right wing-piece of the preceding.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

71. (672.) Emperor Henry the Holy, in a mantle over his armor, with sword and the model of a church. Half gray-in-gray. Background, architecture. On the right, below, upon a shield the following signs, which probably relate to the donors.



Separated reverse of
No. 69.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

72. (674.) St. Helena with cross and book. Half gray-in-gray. Background, architecture. On the left, below, upon a shield, the following signs, which probably relate to the donors.



Separated reverse of No. 70.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

73. (668.) St. John the Evangelist, blessing the cup; behind him a parapet of masonry, above which a landscape with a mill is visible. Full figure, to the right. Upon the reverse: the donor with his two sons to the right; knee-piece, half life-size. Above, on the left, a coat-of-arms with three black birds upon a red upper field and blue and white vertical divisions below.

Wood. — 0.87 m h., 0.27 m br. — Boiss. Coll. — Lith. by J. Bergmann. — Nos. 73 and 74 are parts of an otherwise unknown triptych. Early period. — Cab. 2.

74. (669.) St. Agnes, leading with the right hand a lamb by a red ribbon, in her left an open book. Behind her a

parapet of masonry, above which a landscape is visible. Upon the reverse: the wife of the donor, with her four daughters, to the left. Knee-piece, half life-size. Above, at the right, a coat-of-arms with three shells and three stars in red and white upon a divided field of red and white. See No. 73.

Wood. — 0.87 m h., 0.27 m br. — Boiss. Coll. — Cab. 2.

75. (705.) The Deposition. At the foot of the cross St. John holds the body, surrounded by the mourning women, Joseph of Arimathea and Nicodemus. Background, landscape; in a grotto at the right the Entombment. Centre-piece of the two following wings.

Wood. — 1.12 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner. — Formed, with the four following wing-pieces a chapel altar in the Collegiate Church of St. Kunibert at Cologne. — Hall II.

76. (704.) St. Stephen, standing to the right. Before him kneels the ecclesiastical donor; at his feet, a shield with a coat-of-arms. Background, landscape.

Wood. — 1.12 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

77. (706.) St. Gereon, with banner and shield, standing, to the left. Before him kneels an ecclesiastical donor; at his feet, a shield with a coat-of-arms. Background, landscape.

Wood. — 1.12 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

78. (765.) St. Cunibert, with crozier and the model of a church. Full figure, to the right, standing in a niche. Separated reverse of No. 76.

Wood. — 1.12 m h., 0.32 m br. — Boiss. Coll. — Hall II.

79. (676.) St. Swibert, with the crozier, holding in his hand an eight-pointed star. Full figure, to the left, standing in a niche. Separated reverse of No. 77.

Wood. — 1.12 m h., 0.32 m br. — Boiss. Coll. — Hall II.

80. (664.) St. Benedict with the abbot's staff, book in hand, to the right. Background, brocade drapery.

Wood. — 0.73 m h., 0.25 m br. — This panel with Nos. 81, 82 and 83, also the Virgin with the Child, and the St. Anna in the Germanic Museum in Nuremberg, (Nos. 54 and 55) belong to one altar-piece, probably from the Church of St. Barbara in Cologne. — Cab. II.

81. (665.) St. Catharine, standing, to the right; the donor kneels before her. On the right, in the corner below, is the coat-of-arms of the Rinck family. Background, landscape with the Martyrdom of the Saints. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Upon the back is the same figure as upon panel No. 73, with the inscription »Joncker Herman Rinck«, who was probably the donor of these pictures. — Cab. II.

82. (667.) St. Barbara, standing, to the left. Before her kneels the donatrice with the coat-of-arms of the Kannegiesser family. Background, landscape. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Upon the reverse, in modern text, is the name: »Jonffer Sibilla Kannegiesser«, with the remark that upon the frame of the centre-piece, which represented Christ before Pilate, had been inscribed »Jonffer Catharina Rinck.« Kannegiesser and Rinck were names of old Cologne families. — Cab. 2.

83. (666.) St. Maurice in full armor, with shield and banner, upon which latter is an eagle; to the left. Background, brocade drapery. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

84. (687.) Emperor Henry the Holy, in golden armor, with the model of the Cathedral of Bamberg. St. Helena with the cross. Before them kneel the donor and his four sons. View of a landscape through a hall with columns. Upon the reverse: an Ecce Homo, with many figures.

Wood. — 1.07 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Nos. 84 and 85 are wings of a triptych from the Church of St. John the Baptist in Cologne; of which the centre-piece, a Crucifixion, is in the Germanic Museum in Nuremberg (No. 56). — Hall II.

85. (688.) St. John the Evangelist, with the cup in the right hand. St. Catharine with the sword. Before them kneel the wife of the donor and her four daughters. View of a landscape through a hall with columns. Upon the reverse: a Crucifixion. See No. 84.

Wood. — 1.07 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

86. (84.) Christ taking leave of the Virgin. In the foreground six male members of the donor's family. Left wing-piece.

Wood. — 1.29 m h., 0.43 m br. — Derivation unknown. — Hall II.

87. (86.) The Resurrection of Christ. In the foreground seven female members of the donor's family. Right wing-piece. See No. 86.

Wood. — 1.29 m h., 0.43 m br. — Derivation unknown. — Hall II.

88. (696.) St. Barbara with the tower; a feather, instead of a palm branch, in her hand. Breast-piece, to the left. Upon the reverse: the head of the Virgin, from an Annunciation, cut from an altar panel.

Wood. — 0.19 m h., 0.28 m br. — Boiss. Coll. — Lith. by Strixner. — Nos. 88 and 89 were formerly attributed to M. Coxie; the ascription to B. Bruyn is not assured. — Cab. 2.



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91. Hans van Melem



89. (695.) St. Catharine reading in a book. Breast-piece, to the left. Upon the reverse: the angel of the Annunciation, with a long golden staff. Companion-piece to the preceding.

Wood. — 0.39 m h., 0.28 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

90. (684.) Portrait of a beardless man in a black dress and black cap, his right hand placed upon an open book which bears his coat-of-arms, and lies upon a table covered with green. Breast-piece. At the back a skeleton looks out from behind a green curtain. Curved above. School of this master.

Wood. — 0.50 m h., 0.35 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

Hans van Melem,

Cologne master, of the first third of the sixteenth century; known only by the following picture.

91. (680.) Portrait of the artist in the thirty-seventh year of his age, with a coat of brown fur and a black cap. Breast-piece. On the right a convex mirror, in which the reflection of the head is visible. Through a window at the left is a view of a round tower, before which is a galloping horseman. Upon the wall is the following inscription:

Ecce duos annos et septem lustra gerentis:

huic tabule e Melem forma Joannis inest.

Hoc opus ecce novum construxit valde peritus.

Wood, curved above. — 0.54 m h., 0.34 m br. — Boiss. Coll. — Lith. by Strixner and L. Freymann. — Cab. 2.

School of Cologne, about 1520.

92. (1354.) Family portrait. A father with his four sons, all dressed in black, with silver chains around the necks. Ground of dark green. Curved above.

Wood. — 0.78 m h., 0.61 m br. — Boiss. Coll. — Cab. 2.

93. (1355.) Family portrait. A mother with her four daughters, all in black dresses with buckled girdles. Companion-piece to No. 92.

Wood. — 0.78 m h., 0.61 m br. — Boiss. Coll. — Cab. 2.

Lower Rhenish, about 1520.

94. (732.) Portrait of a thinly bearded man, dressed in black, in a cap with narrow brim and a plume, who is occu-

pied in counting money at a table covered with red. Background green. Breast-piece, to the left.

Wood. — 0.36 m h., 0.27 m br. — Mannheim Gallery. — Cab. 2.

Lower Rhenish, about 1550.

95. (726.) Portrait of a man with a brown beard, gray hair, and red hat. Breast-piece to the right.

Wood. — 0.38 m h., 0.28 m br. — Zweibrücken Gallery. Etched by H. Hess as the portrait of H. Holbein by himself. — Cab. 2.

96. (1359.) Portrait of one Margreth Halseber, with traces of a gray beard on the upper lip and chin. In the neck of the black dress a white edging is visible. The head is covered with white drapery. Breast-piece, to the left.

Wood. — 0.32 m h., 0.25 m br. — Mannheim Gallery. Old copy of a picture by A. Moor with the above mentioned name in the Museum of Aix-la-Chapelle. — Cab. 2.

B.

EARLY DUTCH SCHOOLS.

Copies after Hubert van Eyck

by Michiel van Coxie (Coxcyen), born in Mechlin 1499, died in that city March 1592. Pupil of B. van Orley; after many years spent in Italy, worked chiefly in Brussels.

97. (55.) The Virgin, as Queen of Heaven, in a blue mantle with a rich border, and a crown upon her hair, which flows loosely over her shoulders; she is reading in a book. Full figure, life-size, sitting, turned slightly towards the right. In the background, at half-height, a brocade tapestry of rich pattern; above this in a semicircle: HEC E SPECIOSIOR SOLE &c.

Wood, rounded above; gold-ground. — 1.62 m h., 0.70 m br. — Lith. by Strixner. — This, with the following panel, belonged to the copy made for King Philip II of Spain, from the altar-piece at Ghent originally painted by the brothers Hubert and Jan van Eyck (1420—1432) for the Vydt family. It was brought from the Chapel of the Old Palace at Madrid, in 1809, by Gen. Belliard to Brussels, where, with the following painting, it was purchased, in 1820, by Max Joseph, King of Bavaria. The panels, with the Lamb of the Apocalypse and the Saviour enthroned, were bought, in 1823, for the Berlin Museum; while the six remaining pictures: the two Chorusses of Angels, the Just Judges, the Champions of Christ and the Hermits and the Pilgrims, still remain attached to the Altar of the van Eyck's in S. Bavo, where only the central pictures are original. — Hall II.

98. (61.) St. John the Baptist in a green mantle over a hairy garment, a book upon his lap and his right hand raised in the act of teaching. In the background, at half-height, a patterned tapestry; above, in a semi-circle, the



100. Rogier van der Weyden



following inscription: HIC E BAPTISTA IOHES &c. Full figure, life-size, sitting to the left.

Wood, round. — Gold-ground. — 1.62 m h., 0.70 m br. — Origin like the preceding picture. Lith. by Strixner. — Hall II.

Copy after Jan van Eyck.

Jan van Eyck, born after 1380, in Maaseyck in the vicinity of Limburg, died in Bruges July 9th, 1440. Pupil of his brother Hubert van Eyck, in the service of Duke John of Bavaria at the Hague (1422—24), afterwards of Duke Philip the Good in Lille; journeyed with the embassy of the latter to Portugal from October 19th, 1428 to December 25th, 1429; after January 1430 in Bruges. The Altar of Ghent was completed in 1432.

99. (643.) Head of Christ, life-size, full face.

Wood. — 0.50 m h., 0.37 m br. — Boiss. Coll. — Lith. by Strixner. — Fifteenth century copy after the original, now in Berlin, dated Jan. 31st, 1438. — Cab. 3.

School of Jan van Eyck.

219. (750.) Portrait of a Scholar, beardless, and with gray hair, holding a pair of compasses in his right hand. He wears a dark red cap with brim turned up, and a red mantle, trimmed with gray fur, over a black undergarment, the edge of which is visible at the neck.

On oak wood. — 0.38 m h., 0.31 m br. Was formerly in the Rechberg and Wallerstein Collections. Upon the back is an erroneous inscription of later date: »Petrus Appianus, Caroli V Mathematicus« and »FB 1509«. — Cab. II.

Rogier van der Weyden,

born in Tournai, 1399 or 1400, died in Brussels, June 16th, 1464. After 1426 pupil of Robert Campin in Tournai; founder of the Brabantine school, made master of the Guild in Tournai in 1432, appointed city painter of Brussels in 1436 — in Italy in 1450. Worked in Brussels and, for a time, in Louvain.

100. (634.) St. Luke, the Evangelist, drawing the portrait of the Madonna, who sits opposite to him in an open hall, under a canopy of brocade, and offers her breast to the Child. An opening between two Gothic columns presents a view of a small grass plot on the inner side of a city wall, over the battlements of which a man and a woman look

down upon the busy streets of the town, and upon a river. Figures half-life-size.

Wood. — 1.38 m h., 1.11 m br. — Came into the Boiss. Coll. from the Chapel of the Guild of St. Luke in Brussels. — Lith. by N. Strixner. Etched by J. L. Raab. Phot. by Hanfstängl. — Hall II.

101. (628.) The Adoration of the Magi. The Virgin sits with the Child in a thatched ruin, above which shines the star. The eldest king, who kneeling, does homage by kissing the hand of the Child, is said to be the portrait of Philip the Good of Burgundy, and the proud Ethiopian prince standing behind him has the features of Charles the Bold. The unknown donor is placed in the picture behind St. Joseph. In the background is a varied landscape, with a street of a Flemish city, full of life and action. Figures half life-size. Centre-piece of Nos. 102 and 103.

Wood. — 1.38 m h., 1.53 m br. — Came into the Boiss. Coll. from St. Columba in Cologne. — Lith. by Strixner and Bergmann. Engr. by R. Petzsch in E. Förster's *Denkmale der deutschen Kunst*. — Phot. by Hanfstängl. — Hall II.

102. (627.) The Annunciation. The Virgin, kneeling before a prayer-desk, receives the message of Gabriel, who descends before her in a white pluvial, bearing a herald's staff of gold. On the prayer desk the Fall of Adam is painted as a relief. Figures half life-size. Right wing-piece of Nr. 101.

Wood. — 1.38 m h., 0.70 m br. — Derivation and reproductions like the preceding. — Hall II.

103. (629.) The Presentation in the Temple. Simeon, bending the knee before the Virgin, receives the Child over the altar; behind him is the aged prophetess Hannah; upon the other side St. Joseph with the light, and a woman with doves. The scene takes place in a domed church in the transitional style, resembling St. Gereon in Cologne, at the entrance of which stands a begging cripple. Above the Child is inscribed, in capital letters of gold, the following: *nunc dimittis servum tuum domine secundum verbum tuum in pace*. Figures half life-size. Left wing picture of No. 101.

Wood. — 1.20 m h., 0.70 m br. — Derivation and reproductions like No. 100. — Hall III.

Successor of Rogier van der Weyden.

104. (1352.) The Descent from the Cross. Joseph of Arimathea, standing upon the ladder, holds the body under the arms, while Nicodemus, below, receives the feet. On the



107, 108, 109. Dieriek Bouts

left are the Holy Women and St. John; on the right the Captain and his followers. Background: hilly landscape with Jerusalem.

Wood. — 0.57 m h., 0.52 m br. — Came into the possession of the State from Freising in 1802. — Cab. 2.

105. (694.) The Virgin, in a white head-dress over which is a blue mantle. The right hand is upraised, while the left rests upon her breast. A glory of worshipping angels float above her. Curved above.

Wood and gold-ground. — 0.80 m h., 0.52 m br. — Boiss. Coll. — Lith. by Strixner. — Old copy of a painting in the Araceli in Rome. (J. Weale.) — Cab. 3.

106. (657.) Christ with the Crown of Thorns; in a red garment, the left hand upon the breast, the right uplifted. Breast-piece, to the left. School of this master.

Wood, dark ground. — 0.55 m h., 0.35 m br. — Phot. by Hanfstängl. — From the Castle Ambras in the Tyrol. — Cab. 3.

Dierick Bouts,

called Dirk van Haarlem, also Dieric de Louvain; born, (according to van Mander) in Haarlem after 1400, died May 6th, 1475 in Louvain, where, after 1468, he held the office of city-painter. Probably a pupil of Rogier; founder of the School of Louvain.

107. (641.) The Adoration of the Magi. The aged king, kneeling, has placed his crystal vase upon a low table; the second king holds towards St. Joseph the golden cup; the third, with his followers, is outside the ruin, which is fitted up as a manger. Behind the Virgin stands a serving maid. Background: landscape with the city of Jerusalem. Centre-piece of Nos. 108 and 109.

Wood. — 0.61 m h., 0.61 m br. — Boiss. Coll. — This, with the two following pictures are from the private chapel of the Snoy family in Mechlen. — Lith. by Strixner. Engr. by H. Walde in E. Förster's *Denkmalen der deutschen Kunst*. Phot. by Hanfstängl. — Cab. 3.

108. (640.) St. John the Baptist in a violet mantle over a dress of skins, stands in a landscape, bearing upon a book the Lamb of God, towards which he points with his right hand. The valley, surrounded by cliffs, opens, in the background a view of a distant city. In the foreground, on the left, sits a kingfisher by a spring, near which sprouts a lily. Upon the reverse: St. Catherine, gray in gray. Left wingpiece of No. 107.

Wood. — 0.61 m h., 0.26 m br. — Boiss. Coll. — Reproductions same as the preceding. — Cab. 3.

109. (642.) St. Christopher carrying the Child, in the act of blessing, upon his shoulders through a stream, lighted on his way by a hermit who stands on a high rocky bank on the right. In the distance a romantic shore, the dusky sky streaked with light clouds. Upon the reverse: St. Barbara with the tower and palm; gray in gray. Right wing-piece of No. 107.

Wood. — 0.61 m h., 0.26 m br. — Boiss. Coll. — Reproductions like No. 107. — Cab. 3.

110. (647.) The Priest Melchizedek, King of Salem, brings bread and wine to the Patriarch Abram. To the left of Melchizedek a priest and two donors, to the right of Abram an armor-bearer; behind, through a narrow way, come the followers. In the background a city.

Wood. — 0.86 m h., 0.69 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Engr. by H. Walde in E. Förster's *Denkmalen der deutschen Kunst*. — Phot. by Hanfstängl. — This, with the following painting, and the two panels representing the Feast of the Passover, and Elijah fed by the ravens, now in the Museum at Berlin, are from an altar-piece given by the Brothers of the Holy Sacrament to the Church of St. Peter in Louvain, where the centre-piece, with the Last Supper, still remains. The four paintings in Munich and Berlin formed the inner side of the wings. Their attribution to Bouts is certified by the still existing receipt for payment given by the master in 1467. (Comp.: Crowe & Cavalcaselle, *Gesch. der niederl. Mal.* German Edition p. 369.) — Cab. 3.

111. (636.) The Israelites gathering manna at sunrise in a hilly landscape. The group in the foreground comprises three figures kneeling, one standing, and a child. In the clouds appears God the Father. Companion-piece to the preceding.

Wood. — 0.86 m h., 0.69 m br. — Derivation and reproductions like No. 110. — Cab. 3.

112. (650.) The Seizure of Christ. Judas kisses the Redeemer while a member of the Sanhedrim, in the crowd, seizes him by the breast, and a soldier takes him by the arm. St. Peter, in the left foreground, draws his sword against Malchus, who cowers upon the ground. In the middle distance, on the left, St. John and St. James, on the right Jesus led before Pilate. Moonlight and torchlight.

Wood. — 1.04 m h., 0.67 m br. — Obtained, in 1822, from Schreiber, a picture dealer in Cologne. This picture, with the Resurrection of Christ, now in the Germanic Museum in Nuremberg, (No. 21,) and with the two monochromatic works, the St. John the Evangelist, No. 113 in the Munich Pinakothek, and the St. John the Baptist in Wörlitz from the collection of H. W. Campe in Leipzig, belong to an altar-piece of which the remaining parts have disappeared. (Scheibler, *die anonymen M. u. W. der Kölner Malerschule*. Bonn 1880, p. 19.) — Hall II.

113. (Schl. 1342.) St. John the Evangelist blessing the cup. Monochromatic painting of a sandstone figure upon a dark green pedestal in a rectangular niche.

Wood. — 1.06 m h., 0.85 m br. — Boiss. Coll. — Reverse of the companion-piece to the preceding, namely: the Resurrection of Christ, now in the Germanic Museum in Nuremberg. Compare note to No. 112. — Cab. 3.

Hugo van der Goes,

born, perhaps in Ghent, where he became master of the Guild in 1465, worked long in Bruges and died in 1482 as laybrother in the Rooden Cloister of the Augustine Choir-Masters in the Forest of Soignies near Brussels, whither he had retired in 1476.

114. (635.) The Annunciation. The Virgin has risen from her prayer before an altar in the corner niche, and receives, standing, the message of the angel who is robed in a pluvial of green brocade. View of a landscape through the window of an ante-room. On the wall are circular pictures: The Flood and Gideon with the unwet goat-skin. In the tracery of the middle window are three shields with coats-of-arms, the central one of which has a white horizontal band upon a red ground; that on the left, pertaining to the Guild, has three white shields upon a blue ground, and over these two arrows crossed on a white field; the one on the right has the following sign:



Wood. — 1.15 m h., 1.07 m br. — Boiss. Coll. — Lith. by Heindel.
— Phot. by Hanfstängl. — Cab. 3.

Hans Memling

(Memlinc, Memmelinck) probably of German descent, birthplace unknown; died before Dec. 10th, 1495 in Bruges, where he had been settled since 1471. Pupil of Rogier van der Weyden.

115. (697.) St. John the Baptist, with a red mantle over a hairy garment, in a landscape, sitting upon a rock near a spring and pointing to the Lamb which lies upon the grass on the right. Behind, at the left; a wood with a pond from which a stag is drinking. Cliffs upon the right.

Wood. — 0.31 m h., 0.24 m br. — Phot. by Hanfstängl. — From the estate of King Max I. The later inscription in gold letters: H. V. D. GOES, 1472, is spurious. Probably part of a diptych which was preserved, early in the sixteenth century, in the house of Pietro Bembo, at Padua. Comp. Frizzoni, *Notizia d'Opere di Disegno*. Bol. 1884. — Cab. 3.

116. (655.) The Seven Joys of the Virgin. The scene of this Christian epic, in cyclical representation, is an extensive landscape, in the centre of which stands the city of Jerusalem with its many towers. In the foreground: the Adoration of the Magi; on the left the Nativity, on the right the Resurrection, and the Assemblage at Whitsuntide. In the background: the Annunciation to the Shepherds, the Journeying of the Kings

through various valleys, and their Reembarkment upon the sea; their Visit to Herod, the Massacre of the Innocents and the Flight into Egypt. Upon the other side the Women at the Sepulchre; the Appearance of Christ among the Women and Disciples, taking leave of his Mother, his Ascension, the Death of the Virgin and her Reception in Heaven, and, finally, upon the most distant mountain peaks of the background, the kneeling figures of the Three Kings, who gaze at the Star of Bethlehem.

Wood. — 0.80 m h., 1.80 m br. — Lith. by Strixner and Freymann. Engr. by E. Schäffer and for E. Förster's *Denkmale der deutschen Kunst*, by R. Peztsch. Phot. by Hanfstängl. — This panel was originally in the Chapel of the Tanners at Bruges, where it had been dedicated in 1480. It was taken thence during the eighth decade of the last century, and presented by the Guild to the Austrian Governor General of Brabant. In 1813 it passed from the possession of the Brion family at Brussels to the collection of the Boisserée Brothers. — The picture now in Turin, known as the Seven Sorrows of the Virgin, with the scenes of the Passion, is of such different dimensions that it cannot be considered as a companion-piece. The designation of these pictures as the Seven Joys and the Seven Sorrows of the Virgin is questionable, especially in regard to the latter. (Comp. Jameson, *Legends of the Mad.* 1852 p. LX, Weale, *Beffroi II* 267 and Taurel's *Christelyke Kunst in Holland &c. I.* p. 137. Weale calls the Munich picture »Le Christ la lumière du monde« Michiels, Memling, Verviers p. 97 »les triomphes du Christ«). — Cab. 3.

Gerard David,

called David of Bruges, born at Ouwater in Southern Holland about 1450, entered the Guild of Bruges as master in 1484, died in that city Aug. 13th, 1523. Influenced by Hans Memling.

117. (1347.) In an enclosed garden, beyond which is seen a hilly landscape, sits the Virgin with the Child upon her lap, who holds in the left hand a pink, and reaches with the right for the ring presented to him by the kneeling St. Catherine. Upon the opposite side, St. Gertrude, also kneeling, offers her ducal crown. In the left foreground St. Cunigunde is reading in a book, and St. Barbara turning the leaves of a book upon her lap. On the right St. Gudula, patroness of Brussels, with book and cross. In the foreground St. Agnes with rosary and lamb.

Wood. — 1.61 m h., 1.56 m br. — From the Electoral Gallery of Munich. — Phot. by Hanfstängl. — This composition in its most characteristic features appears in the authenticated work of G. David in Rouen, as well as in one of the miniatures of the *Breviarium Grimani* in Venice and elsewhere. According to J. Weale it is the work of a successor to David, possibly of Adriaen Isenbaert, who died in 1551. — Cab. 3.

118. (45.) The Adoration of the Magi. Upon the right sits the Virgin with the Child before a romantic ruin. Near

her stands St. Joseph, and two angels float above the group. On the left are the adoring kings with their followers, some of whom, in the background, are busied with their horses in the streets of Bethlehem.

Wood. — 1.21 m h., 1.64 m br. — Lith. by Strixner and Heindel. Engr. by Carl Hess in 1823. Phot. by Hanfstängl. — Acquired from Lieutenant General Cornet von Rechberg in 1818. An old copy is in the Museum at Berlin, (No. 546). The ascription of this picture to David is questioned by J. Weale. — Hall II.

Pierre des Mares,

a Burgundian painter; worked in the beginning of the 16th century. His style resembles that of the Master of the Holy Companionship.

119. (30.) The Crucifixion. A picture with numerous figures; many noble riders, six holy women, and St. John. In the left foreground lies a dog. Centre-piece of the two following panels. Signed upon the green robe of one of the women who support the Virgin: **DES MARES · PIERRE · 1517**

Wood, and gold-ground. — 1.27 m h., 2.26 m br. — Boiss. Coll. — This picture with its two wings, Nos. 120 and 121, formed the high altar of St. Maurice in Cologne. — Hall II.

120. (29.) St. Maurice, (name upon the border of his vest) at the head of the Theban Legion, refuses to sacrifice to an idol which sits in a vaulted hall, with a dolphin in the right hand and an arrow in the left. Upon the reverse: the Trinity. The body of Christ in the lap of the Father, with the feet resting upon the floating globe. Two angels hold open the mantle of the Father; others bear the instruments of the Passion. Below, on the left, kneels an abbot as donor. Left wing-piece of Nr. 119.

Wood, gold-ground. — 1.24 m h., 1.07 m br. — Boiss. Coll. — Hall II.

121. (31.) The Beheading of St. Maurice, who kneels upon his purple mantle. (Name upon the border of his vest.) On the right the martyrs are led to their death, on the left the Emperor and his followers upon horses. Upon the reverse: The Virgin as Queen of Heaven, with the Child upon her lap, standing upon the crescent. Above is a circle of adoring angels; below, on the right, kneels an abbess as donatrice. Right wing-piece of No. 119.

Wood, gold-ground. — 1.24 m h., 1.07 m br. — Boiss. Coll. — Lith. by J. Bergmann. — Hall II.

Dutch, about 1500.

122. (711.) The Virgin sits under a stone tabernacle, of late Gothic style, with the Child upon her lap, who reaches with the left hand for an apple held towards him by the mother, and with the right for a flower, brought by an angel.

Wood. — 0.70 m h., 0.49 m br. — Boiss. Coll. — Lith. by Strixner. — A later copy of this picture, dated 1644, with side wings, is in the church of St. Salvator in Bruges, (J. Weale). — Cab. 2.

123. (658.) The Virgin with St. John and the three Holy Women, in deep sorrow. Half figures. Fragment of a Crucifixion.

Wood. — 0.50 m h., 0.39 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 1.

124. (1284.) Events from the legends of the hermits Anthony and Paul. In the foreground the two hermits conversing together near a spring, while a raven brings them food; behind them is their first greeting at the hermitage of St. Paul. Farther in the background the following scenes: St. Anthony leaves the city attended by two lions; the way is pointed out by a centaur; he visits St. Paul in the desert; is tempted by devils in all shapes; with the help of the lions he buries the body of St. Paul; and finally dies in the desert. In the right corner of the picture kneels the ecclesiastical donor, with the blue cross of St. Anthony upon his breast.

Wood. — 2.00 m h., 3.00 m br. — Boiss. Coll. — Phot. by Hanfstängl. — The style of this picture in similar, in some respects, to that of the Master of the Holy Companionship. — Cab. 1.

Dutch, about 1510.

125. (638.) The Virgin, sitting within an enclosure of roses and blue iris, is surrounded by four angels playing, one upon the organ, another upon the harp and two upon lutes. One of the latter offers an apple to the Child. Belongs, with No. 126, to a small triptych.

Wood. — 0.40 m h., 0.29 m br. — Zweibrücken Gallery. — Cab. 2.

126. (645.) St. George with the donor of the picture, who, with folded hands, kneels upon the right. In the left background are gray horses, saddled, grazing in front of a castle. In the breast-plate of the saint is reflected the image of the Madonna standing in front. Right wing-piece of No. 125.

Wood. — 0.40 m h., 0.27 m br. — Zweibrücken Gallery. — Cab. 2.

127. (689.) Christ upon the Cross between the two thieves. St. Magdalen kneels at the foot of the cross, clas-

ping it; on the left the Virgin with two holy women; behind is St. John; on the right soldiers mocking. In the background Jerusalem; on the left, Christ floating downwards to Limbo, on the right, the Descent from the Cross. In the predella the Scourging and Crowning with Thorns.

Wood, curved above. — 1.65 m h., 1.45 m br. — Boiss. Coll. — Lith. by Bergmann. — Formerly the central picture of a triptych in a church in Mechlin. — Hall II.

Dutch, about 1520.

128. (679.) The Virgin, sitting before a canopy upheld by angels, holds the Child upon her lap, to whom St. Margaret offers an apple. On the right St. Dorothea reading in a book. Behind the throne a throng of angels. Upon a stone bench in front lies the open book of St. Margaret and stands St. Dorothea's basket of roses.

Wood. — 0.54 m h., 0.41 m br. — Boiss. Coll. — Lith. by Strixner and Lanter. — Similar to the early works of Bartel de Bruyn. — Cab. 1.

129. (678.) See between 146 and 147.

130. (81.) Christ upon the Cross, surrounded by the Holy Women and St. John; angels receive the blood. On the left the Holy Women and St. John; on the right soldiers and Jews. Background landscape.

Wood. — 1.07 m h., 0.83 m br. — Schleissheim Gallery. — A similar work, by the same hand, is in the Archiepiscopal Museum of Cologne. — Cab. 3.

131. (1345.) The Madonna, with a blue robe, bright red mantle and golden nimbus, sits, visible to the knees, with the naked Child, in a Renaissance hall which is ornamented above with garlands of flowers and a hanging wreath. Upon the stone parapet in front lies an open book; on the right and left, view of a varied landscape.

Wood. — 0.48 m h., 0.35 m br. — Boiss. Coll. — Cab. 3.

Quentin Massys,

born shortly before 1460 in Antwerp, died in that city 1530. In 1491 master of the Guild of St. Luke in Antwerp.

132. (96.) The Virgin Mary, sitting in a room, gives her breast to the Child. In the left background, the bed; on the right a kettle over an open fire. The condition of this picture does not admit of a satisfactory determination whether, as quite probable, it is an original, or whether

it is the work of some pupil of this master. Knee-piece. Life-size.

Wood. — 0.89 m h., 0.70 m br. — Electoral Gallery of Munich. — Hall II.

133. (74.) Portrait of Jehan Carondelet or Carondolet, President of the Ecclesiastical Council of Brussels and Chancellor of Flanders. In a black garment over a white choir-robe and wearing a black cap; he holds a book in both hands. The green background, which has a coat-of-arms with an inscribed scroll repeated amidst vegetable ornamentation, has, on the left, a picture of John the Baptist in a brown frame. Upon the reverse: the same coat-of-arms with:

OB A° ANA 1.5.4.3. FEB. 7^A ETATIS 7.6. NVDUM 2PLET.

Wood. — 0.50 m h., 0.45 m br. — Boiss.-Coll. — Lith. by Strixner and Lauter. Phot. by Hanfstängl. — Formerly ascribed to the younger Holbein. (Comp. Bode, Repertorium VI. 405.) — Cab. 2.

134. (66.) Pietà. The Virgin holds upon her lap the body of the Saviour, whose head she presses to her cheek with both hands. In the left background is the grave and above it Golgotha; upon the right a view of the city. Knee-piece, life-size.

Wood. — 1.20 m h., 1.02 m br. — Electoral Gallery of Munich. — Lith. by J. Piloty. Engr. by C. Preissel (1866). Phot. by Hanfstängl. — That the design of this picture is referable to Quentin Massys may be considered as certain; the character and technical execution of the work, especially of the landscape, indicate him rather than Lambert Lombard, or Joost van Clef, formerly suggested. Yet it cannot be denied that the Italian influence, clearly to be seen, appears to exceed the recognised development of Quentin Massys. The drawing in India ink, in the Dresden Cabinet of Engravings, is signed, in a later hand: Quentin Massys 1530. If this traditional signature be well grounded, it designates the year of the painter's death. — Hall II.

135. (644.) Ecce homo. Breast-piece; Christ, crowned with thorns, wearing a blue mantle.

Wood, goldground. — 0.37 m h., 0.26 m br. — Mannheim Gallery. — Lith. by Strixner. — School copy of an often repeated Mocking of Christ. — Cab. 3.

136. (80.) The Two Taxgatherers. One enters in an account-book the money taken, while the other, with the right hand upon the shoulder of the former, holds the purse in the left. Half figures.

Wood. — 0.89 m h., 0.26 m br. — Electoral Gallery of Munich. — This subject, of which the Galleria Zambecari possesses the original picture by Quentin Massys, was often painted by his pupils. This example can make no claim to be an original work. — Phot. by Hanfstängl. — Hall II.

137. (677.) St. Jerome, sitting in a room amidst books and household utensils, points with the left hand to a skull.



133. Quentin Massys



138. Marinus van Roymerswale



Half life-size. Half figure. Through a window is seen a landscape with finely graduated distances.

Wood. — 1.01 m h., 0.87 m br. — Bought, in 1822, of the picture dealer Schreiber in Cologne. Good copy of the centre-piece of an old altar belonging to the Earl of Spencer in Althorp. Ascribed by Waagen to Bruyn. — Hall II.

Marinus (Seeuw) van Roymerswale,

probably a pupil of Quentin Massys. Worked between 1520 and 1560.

138. (4.) A Moneychanger weighs coins, while his wife looks on and turns the leaves of an account-book. Half figures. Signed below on the left:

Reymerswale Maring me

Wood. — 0.67 m h., 1.03 m br. — Electoral-Gallery of Munich. Original design to be referred to Quentin Massys; often repeated by Marinus, — Cab. 3.

frut a° 38

139. (44.) A Taxgatherer in his business room, with a document in his left hand, smiling, gives information to an old man who empties his purse. A writer is working near him, and two other clients are listening in the background. Above, a shelf with documents. Signed below in the centre:

Moxing me f.rit a° 1542

Wood — 1.02 m h., 1.18 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall II.

Joachim Patinir (Patenier),

born in Dinant; master of the Guild of St. Luke in Antwerp in 1515, died before 1524. Worked in Antwerp.

140. (762.) Christ upon the Cross; the Virgin on the right, St. John on the left wringing his hands; the Magdalen clasps the foot of the cross. In the distance, Joseph of Arimathea with a servant, carrying the ladder. The inscription on the right: 15Lo5 is not genuine.

Wood, curved above. — 0.85 m h., 0.70 m br. — Acquired, in 1834, from the estate of Count Rechberg. A smaller and better example is in the Liechtenstein Gallery at Vienna. — Cab. 2.

In the Manner of Patinir.

141. (713.) The Trinity. God the Father, with the triple crown upon the head, standing upon the globe in

a glory of rays, holds in his arms the Saviour upon the cross. On the right floats the Dove.

Wood. — 0.90 m h., 0.39 m br. — Electoral Gallery of Munich. This, with the two following panels, and the St. Sebastian in the Germanic Museum at Nuremberg, No. 63, belonged to one altar-piece. — Cab. 3.

142. (721.) The Virgin as Queen of Heaven, in a flamed mandorla, holds the Infant Jesus in her arms. Standing figure.

Wood. — 0.90 m h., 0.39 m br. — Electoral Gallery of Munich. — Cab. 3.

143. (751.) St. Roch. Near him, on the right, the angel announcing the healing; before him the dog with the bread. In the background, a varied landscape. Upon the reverse: St. Anna standing in a red marble niche, partly gray in gray. Wing-piece, the companion to which, — a representation of St. Sebastian, — is in the Germanic Museum in Nuremberg.

Wood. — 0.90 m h., 0.39 m br. — Electoral Gallery of Munich. — Cab. 2.

144. (Schl. 1341.) Landscape, with St. Hubert in the centre, who falls upon his knees before the stag. A servant leads the horse. In the middle distance, on the right, a hunt. In the background, a castle upon a cliff, with the return from the hunt.

Wood. — 0.60 m h., 0.85 m br. — Boiss. Coll. — Cab. 2.

Herri (met de) Bles,

called by the French Henri à la houppe, and by the Italians, from a little owl, which he was accustomed to introduce into his pictures, named »Civetta«, the master with the little owl. He was born about 1480 in Bouvignes, near Namur, died after 1521, probably in Liege. Pupil of Patinir.

145. (681.) The Annunciation. In a hall, gorgeously furnished, kneels Mary before the prayer-desk, while Gabriel, with sceptre and an inscribed scroll, approaches with a greeting. Between the two floats downward the Dove. Upon the reverse: the blood-scourged Christ before the people.

Wood. — 0.74 m h., 0.57 m br. — Electoral Gallery of Munich. — Phot. by Hanf-stängl. — Cab. 3.

146. (683.) The Adoration of the Magi. In the midst of a varied landscape, sitting under the ruin of a splendid building, the Virgin, with the Child, receives the Adoration of the Magi, whose numerous followers may be seen in



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148. Lucas van Leyden



149. Lucas van Leyden

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the far distance. Upon a column at the left is the little owl. Signed below, on the right: HENRICVS BLESIVS F.

Wood. — 0.74 m h., 0.64 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — (Comp.: Waagen, Handbook p. 155. W. Schmidt, Zahn's Jahrbücher. V. 47.) — Cab. 3.

129. (678.) The Holy Companionship. Upon a recessed throne, Renaissance style with Gothic reminiscences, sits the Virgin with the Child, near the Mother Anna, who holds towards the latter a bunch of grapes. Behind the throne, in the background, stand Joseph and Mary, Joachim and Anna; farther forward Alphaeus with Mary Cleophas and her four sons: Simon and Judas, James Minor and Barnabas; on the other side are Zebedee with Mary Salome and her two sons; James Major and John the Evangelist. Background, landscape and buildings.

Wood. — 0.55 m h., 0.41 m br. — Boiss. Samml. — Lith. by Strixner and Freymann. — Cab. 2.

147. (Schl. 512.) Triptych. Centre-picture: the Adoration of the Magi, in a Renaissance ruin. In the background, the train of followers watering the horses and unloading the camels. Left wing: the Nativity. The Virgin kneels with folded hands before the Child lying upon a stool, above which the ox bends its head. In the middle distance St. Joseph approaches with a light. In the background is seen the Annunciation to the Shepherds, who are assembled around an open fire. Night-piece. Right wing: the Flight into Egypt. An idol, standing upon a rock in the forest, is shattered. School of this master.

Wood. — 0.69 m h., 0.52 m br. — The wing-pieces each 0.21 m br. — Cab. 3.

Lucas van Leyden,

born in Leyden 1494, died in that city 1533. Pupil of his father Hugo Jacobsz, afterwards of Cornelis Engelbrechtsen. Was in Antwerp in 1521 and 1522; worked in Leyden.

148. (743.) The Virgin, in an open hall with columns, sits upon a Renaissance chair with the Child upon her lap, who holds in his hands a cluster of grapes with a long trailing vine. Opposite, on the right, sits the Magdalen in rich robes, with the vase of ointment; before her kneels the donor,

as St. Joseph, with a branch of lilies, and carpenter's tools. Background: landscape. Knee-piece. Upon the balustrade in the centre, the date 1522; farther down: L.

Wood. — 0.70 m h., 0.67 m br. — Electoral Gallery of Munich. — This panel comprises two adjoining parts of a closing shrine, of which the Annunciation, No. 149, formed the outer side of the cover. In 1604 this work was minutely described by v. Mander a. in the possession of Emperor Rudolph II., who had acquired it from Frans Hoogstraet in Leyden. The two parts, originally rounded at the top, are now pieced out. — Cab. 3s

149. (743a.) The Annunciation. The Virgin, kneeling at a prayer desk near her bed with an open book in her hand, receives the message of Gabriel who approaches on the left. Encircling his outstretched sceptre is a scroll inscribed with the Ave Maria. Above him floats a cherub, who holds up a corner of his pluvial.

Wood, gable-formed above. — 0.41 m h., 0.29 m br. — Engr. by H. Walde in E. Förster's *Denkmale der deutschen Kunst*. Phot. by Hanfstängl. In separating this picture from its reverse (St. Magdalen and the donor) about one third of the panel was destroyed by the saw, this part being restored by Prof. Loeffitz in 1876. — Cab. 3.

Jan Swart van Gröningen,

born in Gröningen 1469 (?), died in Autun, perhaps in 1535. Worked, about 1522/23, with Scorel in Gouda. Chiefly influenced by the works of Lucas van Leyden.

150. (744.) John the Baptist, in a landscape with distant view, preaching in the midst of the people, who are seated around him. Upon a stream at the left is a raft.

Wood. — 0.75 m h., 1.11 m br. — Electoral Gallery of Munich. — Cab. 3.

Jan Mostaert (Mostert),

born in Haarlem 1474, died in that city in 1555 or 1556 (according to K. van Mander). Pupil of Jacob Janszen van Haarlem.

151. (646.) The Repose upon the Flight into Egypt. The Virgin sits in a landscape with the Child upon her lap, while St. Joseph, in the middle distance, gathers fruit from a tree, of which a heavily laden branch bends downwards towards him.

Wood, curved above. — 0.84 m h., 0.32 m br. — Boiss. Coll. — Lith. by Bergmann. — Cab. 3.

152. (639.) The Adoration of the Magi. St. Joseph, on the right, sits near the animals. In the doorway are several of the followers. At the window are two shepherds, and, in the distance on the right, a group of riders in a ravine.

Wood. — 0.45 m h., 0.34 m br. — From the Klausen Cloister in the Tyrol. — Lith. by Strixner. — Cab. 2.



156. Jan Gossaert

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153. (Schl. 293.) The Presentation of Christ in the Temple. The high priest takes the Child from the arms of the Virgin Mother, who stands in the centre. Behind her are the three women who have accompanied her, the one in front carrying two doves in a basket. In the left corner, a dog.

Wood. — 0.48 m h., 0.40 m br. — Mannheim Gallery. — Cab. 2.

Successors of Jan Mostaert.

154. (Schl. 1308.) The Virgin Mary, in a landscape, gives the breast to the Child. In the middle distance, the Massacre of the Innocents; in the background, a town with a harbor.

Wood, curved above. — 0.48 m h., 0.34 m br. — Zweibrücken Gallery. — Cab. 3.

Jan Gossaert (Gossart),

called Jan of Mabuse, born at Maubeuge, in Hainault, about 1470, died in Antwerp 1541. (Comp.: Even, *Ecole de peinture de Louvain*. p. 420.) Studied under the influence of G. David and Q. Massys, and, later, in Italy, under that of Leonardo and Raphael.

155. (707.) The Virgin, in a brown dress with a white veil and red mantle, sitting upon a stone seat in a round arched niche, holds with both hands the Child who stands with one foot upon the right thigh of the mother. Around the arch is the following inscription in relief: GE. 3. MVLIERIS SEMEN IHS. SERPENTIS CAPVT CONTRIVIT. Signed upon the step below: IOANNES MALBODIVS PINGEBAT. 1527.

Wood. — 0.30 m h., 0.24 m br. — Boiss. Coll. — Phot. by Hanfstängl. A repetition by the hand of the master is in the Belvedere in Vienna. — Cab. 3.

156. (633.) Jupiter descends in a golden shower to Danae, who sits in an open bay with columns. Renaissance style. Half life-size. Signed upon the step below: IOANNES. MALBODIVS. PINGEBAT. 1527.

Wood. 1.13 m h., 0.95 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 3.

Bernaert (Barend) van Orley,

born in Brussels, probably in 1491 or 1492, died in that city Jan. 6th, 1542. Probably a pupil of his father Valentyn, afterwards, in Italy, imitated Raphael and Leonardo. After

1515 lived in Brussels. From 1520 to 1527 Court-Painter of the Stadtholder Margaret of Austria; after 1532 held the same position under Queen Maria of Hungary.

157. (651.) St. Norbert, monk of Premontre, before numerous auditors of both sexes, in a richly ornamented Renaissance hall, refutes from the pulpit the heretic Tanchellinus. The Saint is again seen, through an arched door in the background, stretched upon the turf under a fig-tree, reading in a book. Near him are two men conversing, and in the air an angel with an inscribed scroll.

Wood. — 0.94 m h., 0.75 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

158. (99.) The Archangel Michael, with the banner of victory in his hand, stands behind the donor, who, on the left and turning towards the left, kneels at his feet. In the left background, a grotesque castle on a cliff. Right wing of an otherwise unknown altar-piece.

Wood, curved above. — 1.46 m h., 0.84 m br. — Bois. Coll. — Hall II.

159. (652) The Adoration of the Magi. The Virgin sits in a Renaissance ruin with the Child, who is adored by the Three Wise Men. In the background are two of the followers and two lookers on.

Wood. — 0.98 m h., 0.80 m br. — Bois. Coll. — Lith. by Bergmann. — Dutch painting after the manner of Orley. — Cab. 3.

Dutch, about 1530.

160. (10.) St. Christopher, surrounded by goblins, holding a pike in his right hand and a duck upon a staff, bears the Child upon his shoulders through a stream. In the middle distance the Saint is again seen, occupied in fishing, and upon the opposite side the Child calling to him; on the right the hermit with the lantern.

Wood. — 1.31 m h., 1.80 m br. — Electroral Gallery of Munich. — Hall II.

161. (Schl. 1412.) The Nativity. On the left the Virgin kneels before the Child lying upon a foot-stool; on the right kneel four angels; a dozen others float above in adoration. In the left corner stands St. Joseph with a burning candle. Two shepherds look through the window. Night-piece, with light emanating from the Child. Upon the reverse a coat-of-arms. A repetition of this picture is in the Belvedere in Vienna.

Wood. — 0.61 m h., 0.45 m br. — From the Castle Neuburg on the Danube. — Cab. 2.

162. (Schl. 1360.) The Offerings of the Magi. On the right sits the Virgin in a splendid Renaissance hall, under a red canopy. One king kneels before her on the left, a second stands in the middle. Centre-piece of the two following wings.

Wood, curved above. 1.05 m h., 1.67 m br. — From the Cloister Benedictbeuern. Is to be classed with the School of Utrecht, in the Archiepiscopal Museum of which town a repetition of this picture is preserved. — Hall II.

163. (Schl. 1361.) The Third King, the African, with sceptre and vessel of gold. Behind him followers. Knee-piece, towards the right. Left wing of the preceding.

Wood, curved above. — 1.05 m h., 0.30 m br. — Derivation as above. — Hall II.

164. (Schl. 1362.) St. Joseph pressing his hat upon his breast with the right hand, the left supported upon a staff. Knee-piece, towards the left. Right wing of the two preceding.

Wood, curved above. — 1.05 m h., 0.30 m br. — Derivation as above. — Hall II.

165. (1165.) Lucrece, in a transparent garment and a rich Dutch cap, about to thrust a sword into her breast with both hands. In the background, a castle upon a cliff. Half figure.

Wood. — 0.42 m h., 0.34 m br. — Electoral Gallery of Munich. — Acquired by the Elector Charles Theodore. — The style of this work resembles that of Jacob Cornelisz. — Cab. 2.

Dutch, about 1540.

166. (1195.) Portrait of a merchant with black cap and vest and robe of red damask trimmed with fur; holding in his hand a pink. Breast-piece, towards the right.

Wood. — 0.34 m h., 0.24 m br. — Zweibrücken Gallery. — Formerly attributed to Garofalo. — Cab. 2.

167. (690.) The Vision of Ezekiel. Christ upon the clouds, borne aloft by the four Evangelists.

Wood. — 0.91 m h., 0.68 m br. — Electoral Gallery of Munich. — Lith. by J. Piloty. — Free copy after a composition by Raphael. (Engr. by Enea Vico 1548. Bartsch Nr. 8.) — Cab. 2.

168. (1178.) The Deposition. The body of Christ rests upon the lap of Joseph of Arimathea. The Virgin is sustained by a woman and St. John. The Magdalen has cast herself down with her face upon the body. Behind her, near Nicodemus, kneels one of the holy women.

Wood. — 0.33 m h., 0.23 m br. — Zweibrücken Gallery. — Lith. by Strixner. — Free copy after a composition by Raphael, the original drawing for which is now in Gotha. (Comp. Crowe & Cavalcaselle, Vol. II, pp. 463, 466.) — Cab. 3.

Jan van Hemessen (Hemsen),

born about 1500, probably in the village Hemixem near Antwerp; died before 1566. After 1519 pupil of Hendrik van Cleve. Became master before 1524, worked in Antwerp.

169. (74.) St. Matthew called by the Saviour to be an apostle. Christ appears in the door-way on the right; St. Matthew on the left, with two other men, sits before a table covered with coins; opposite to him a girl is weighing gold-pieces. In the background stands an aged couple with gestures of lamentation. Upon a cartouche above is the following: SEGVERE ME MATTHÆI CAP. IX. Signed upon a roll below: 1536 IOHANNES DE HEMESSEN PINXIT.

Wood. — 1.15 m h., 1.55 m br. — Electoral Gallery of Munich — Hall II.

170. (64.) Isaac, with shoulders and breast bare, lying upon a bed, blesses Jacob, who, bringing from the left a dish of game, kneels before him. At the foot of the bed cowers Rebecca with a little dog. On the left, view of a landscape with Esau returning from the chase.

Wood. — 1.18 m h., 1.50 m br. — Electoral Gallery of Munich. — Companion-piece to the preceding. — Hall II.

171. (692.) The Holy Family. The Virgin sits in a landscape with the Child, who speaks with St. John kneeling before Him. St. Elizabeth and St. Joseph, a straw hat hanging from his shoulder, are looking on. Signed below on the left, upon a stone: IOHANNES | DE HEMES | SEM. P. | 1541.

Wood. — 0.47 m h., 0.35 m br. — From the Castle of Neuburg on the Danube. — Cab. 3.

Vincenz Sellaer,

Flemish painter of the first half of the sixteenth century; known only by the following picture.

172. (Schl. 776.) Suffer Little Children to come unto Me. Christ amidst mothers and children, sitting upon a carved chair, holds upon his lap a little naked boy, standing, and turns towards another, who, drawing near offers him a pear. Signed, upon the front leg of the chair: VINCENT SELLAER 1538.

Wood. — 1.00 m h., 1.27 m br. — Electoral Gallery of Munich. — Hall II.



174. Martin Schongauer



UPPER GERMAN SCHOOLS.

Hall III. — Cabinets IV and V.

Martin Schongauer,

called Martin Schön or Hipsch Martin (Bel Martino), engraver and painter, son of the Augsburg goldsmith Casper Schongauer who became a citizen of Kolmar in 1445. The painter was born about 1450, died at Breisach, perhaps February 2, at all events before June 9, 1488. (Comp. D. Burckhardt, *Die Schule M. Schongauer's*, Basel, 1888.) Influenced by Rogier van der Weyden; worked chiefly in Kolmar.

174. (1360.) The Nativity. The Virgin, in a bright red robe and mantle, sits before the manger upon a grassy bank, and offers a flower to the Child resting upon her lap. In the middle distance a ruined shed with the two animals and St. Joseph. On the left, view of a hilly landscape.

Wood. — 0.26 m h., 0.17 m br. — Mannhéim Gallery. — Phot. by Hanfstängl. — Cab. 4.

Bartholomew Zeitblom,

mentioned in the archives of Ulm from 1484 to 1518. Worked in Ulm.

175. St. Margaret standing, towards the right, with a white cloth over her head and a red mantle over a robe of dark green. She presses the mantle about her with her left hand and raises the right as if commanding the dragon which encircles her feet. Full figure, under life-size.

Wood, gold-ground. — 1.34 m h., 0.41 m br. — Delivered by Count Rechberg in 1816 to the Wallerstein Collection; until 1882 in the Chapel of St. Maurice in Nuremberg. Phot. by Hanfstängl. — Hall III.

176. St. Ursula standing toward the left, wearing a crown upon her blonde head and a green mantle over a red dress.

She holds in her hands an open book and an arrow. Full-figure, under life-size.

Wood, gold-ground. — Same size and origin as the preceding picture, to which it is the companion-piece. — Phot. by Hanfstängl. — Hall III.

177. (1357.) St. Bridget, in a gray robe, with a white head and chin-cloth, standing before a gold-embroidered tapestry. Above, Gothic ornamentations upon a dark blue ground.

Wood. — 1.37 m h., 0.45 m br. — Came into the Wallerstein Collection in 1816, through Count Rechberg. — Cab. 4.

Upper Suabian, about 1490.

178. (1374.) Bishop Cyprian, in episcopal robes, pointing with the right hand to an open book. Full-figure, standing towards the left.

Wood, patterned gold-ground. — 1.21 m h., 0.42 m br. — Upon the suppression of the Bavarian convents in 1803, this picture came into the possession of the State from the Wengen Cloister in Ulm; with the two wing-pieces in the gallery at Augsburg (Nos. 63 and 64) it had belonged to one altar-piece. The whereabouts of the centre, which was perhaps a carving, is unknown. From a picture in the Frauenkirche in Munich R. Vischer suggests for the artist of the wing-pieces the name »Master of St. Quirinus«. It may be remarked that No. 63 in Augsburg bears the date 1504. — Phot. by Hanfstängl. — Cab. 4.

179. (1373.) Pope Cornelius holding the triple cross and reading in a book. Full-figure, standing to the right.

Wood, patterned gold-ground. — 1.21 m h., 0.42 m br. — Phot. by Hanfstängl. — Companion-piece to the former, and of like derivation.

180. (714.) St. George in silver armor, standing before a red tapestry with a white banner in his hand.

Wood. — 0.70 m h., 0.49 m br. — Came from the Swabian Cloister Gmünd, in 1803, into the Wallerstein Collection, and from this into the possession of the King. — Cab. 5.

181. (718.) St. Anthony before a gold tapestry, leaning upon a silver staff, with a golden crook (cross of St. Anthony). Near by is the swine with the bell.

Wood. — 0.70 m h., 0.49 m br. — Companion-piece to the former and of like derivation. — Cab. 5.

182. (1283.) Christ as Judge of the World, in a colored mandorla, sitting upon a rainbow; at his feet the globe. On the sides the Virgin Mary and St. John the Baptist. Between are angels playing upon trumpets. Below, scenes of the Resurrection; winged devils and angels separate the righteous from the damned.

Wood, patterned gold-ground. — 0.78 m h., 2.04 br. — Hall III.

Bernhard Strigel,

born in Memmingen 1461, died in that place in 1528. Pupil of Zeitblom. Worked chiefly in Memmingen, where after 1516 he was honored with several magistracies. Until



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183. Bernhard Strigel

recently called Master of the Hirscher Collection His real name was discovered by W. Bode upon a family portrait of John Cuspinian (Spiesshammer, died 1529) in the Berlin Gallery (No. 583b). Compare: Bode u. Scheibler, *Jahrb. d. preuss. Kunsts.* II. pag. 54. R. Vischer *Beil. z. Allgem. Zeitung* 1881 Nr. 120.

183. (737.) David, with the head of Goliath, and accompanied by soldiers, is received by the women of Jerusalem, who sing with stringed instruments (a viol, a harp and a lute.). In the background David lets himself down from a tower by means of a rope.

Wood. — 0.76 m h., 0.44 m br. — Transferred in 1816 from the Rechberg to the Wallerstein Collection. — Cab. 4.

184. (13.) St. Servatius, in bishop's robes, with eye glasses upon the nose, sitting before his reading-desk. At his feet an escutcheon with three wooden shoes. Below, on the left, upon a cartouche, the verse:

Zu lüttich den glaben leret ich
Seruacius. do warff man mich
mit Holtschuchen zetod auff der fart
Zu Mastic ich begraben wardt.

(I Servatius, taught the faith at Liege. Upon the way the people put me to death by the throwing of wooden shoes. I was buried at Maestricht.)

Wood, gold-ground. — 0.78 m h., 0.56 m br. — This, with the following Nos. 185—187 and six other panels in the Germanic Museum at Nuremberg (Nos. 169—174), came from a church in Mindelheim, first into the collection of Count Rechberg, then into that of Prince Wallerstein. — Cab. 4.

185. (626.) An old man clothed in red, and a young woman are instructing a boy. Upon a scroll is inscribed:

Von eliud auss memelia kam
Ain bischoff Seruatio was sein nam.

(From Eliud, near Memmel, came
A bishop, Servatius was his name.)

Wood, gold-ground. — 0.78 m h., 0.56 m br. — Wallerstein Collection. — Lith. by Strixner. — Cab. 4.

186. (11.) Ysathar and Susanna, holding their two children, sit opposite to each other. Below, upon a scroll, is inscribed in Gothic characters:

Von Ysathar vnd Susanna
Ist gporn hysmeria vnd anna.

(From Ysathar and Susanna
Were born Hysmeria and Anna.)

Wood, gold-ground. — 0.80 m h., 0.56 m br. — Wallerstein Collection. — See No. 184. — Cab. 4.

187. (1346.) Zacharius and Elizabeth sitting. Before them stands their son, John, in a hairy garment, with an open book in his left hand, in the act of teaching. Upon a cartouche below, the lines:

Johānes töffer vō got erkorn̄.

Auss Elizabeth vñ Zacharia hailg geporn̄.

(John the Baptist, chosen by God.

Was born of the holy Elizabeth and Zachariah.)

Wood, gold-ground. — 0.78 m h., 0.56 m br. — See No. 184. — Cab. 4.

188. (62.) Standing portrait, life-size, of the Patrician Conrad Rehlingen, Lord of Hainhofen near Augsburg, in a garment of black fur. In a landscape, near the red tapestry of the background, appears an angel in a cloud of glory. Over the head of the portrait is the number of his years (47). Upon the tapestry at the right of his mouth the inscription in Gothic characters:

O Herr durch alle deine güt
die Kind āch mich vō sünd behüt.

(O Lord! In all Thy goodness,
Preserve my children after me from sin.)

Dated below Anno MDXVII.

Wood. — 2.05 m h., 0.99 m br. — Came into the Wallerstein Collection in 1816 through J. G. Deuringer in Augsburg, from the Rehlingen Castle Hainhofen. — Hall III.

189. (67.) The children of the Patrician Conrad Rehlingen, Lord of Hainhofen. Above the landscape of the background appears the Virgin with the Child, surrounded by angels. The eight children, four boys and four girls, have above their heads the numbers of their years. Upon the tapestry:

Wir pitten dich Maria rein,
Du wöllest unsere mutter sein.

(We pray thee, Mary pure,
That thou wilt be our mother.)

Below Anno MDXVII.

Wood. — 2.05 m h., 0.99 m br. — Companion-piece to the former and of like derivation. — Hall III.

190. (724.) Portrait of one Master Haller in a black cap and fur-lined robe. Upon the embroidered breast-piece the letters R. W. Upon the folded letter in the left hand is inscribed: »Vnnserm Getreüwen lieben Herrn Haller vnnserm«.

Wood. — 0.45 m h., 0.32 m br. — Bois. Coll. — Lith. by Strixner. — Phot. by Hanfstängl. — Cab. 4.

191. (717.) The Emperor Maximilian I in gold armor under the Imperial trappings, his right hand resting upon the sword, and in the left the sceptre. The tapestried background opens, upon the right, the view of a cliff and chamois hunt, perhaps the Martin's Wall upon the River Inn. Half figure.

Wood. — 0.80 m h., 0.49 m br. — Bois. Coll. — Lith. by J. Lauter. — (Comp.: W. Schmidt, Lützow Zeitsch. f. b. K. XV p. 635.) Studio repetition. — Cab. 5.

School of Bernard Strigel.

192. (727.) Portrait of a young man in a red coat and red hat, a letter in the hand with the superscription: »Ronner zw hannden — Swatz« (Schwaz in the Tyrol). Dated: 1529. XXVIII. Upon the back, a coat-of-arms with a lily upon a crescent.

Wood. — 0.48 m h., 0.38 m br. — Came into the Wallerstein Collection from the Cloister of the Carmelites at Ravensburg. According to Scheibler a work of Amberger. — Cab. 5.

Hans Holbein the Elder,

born at Augsburg, probably about 1460, died in that city in 1524; influenced by the style of Zeitblom.

193. (5.) Christ upon the Mount of Olives. In the foreground St. Peter sleeping, with the left arm resting upon a red book. In the background officers approach through the door and garden fence. Above, Gothic tracery, gray in gray.

Wood. — 1.42 m h., 0.85 m br. — This, with the Nos. from 194 to 208, formed the wings of the high altar in the Convent Church in Kaisheim, which was painted and installed by order of the Abbot George of that place. In 1673 these wings were removed from the altar to the side walls of the presbytery; in 1715 they were sawed apart and hung at either side of the entrance to the church. At the secularization some of them were delivered over to the Abbot Xaverius to hold during his life; in 1804 they were once more brought together in the possession of the State. — Hall III.

194. (42.) The Seizure of Christ. Malchus, who has fallen, on the left, holds a lantern. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

195. (48.) Christ brought before Pilate. Over the arch of the door is the crowing cock. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

196. (8.) The Scourging of Christ. In the foreground, at the left, sits a man binding the rods. See No. 193.

Wood. — 1.42 m. h., 0.85 m. br. — Hall III.

197. (15.) Christ crowned with Thorns. A kneeling soldier in a visored helmet, holds towards Christ the rod. See No. 193.

Wood. — 1.42 m. h., 0.85 m. br. — Hall III.

198. (53.) Ecce Homo. Between the two figures in the foreground is a child scoffing. The following signature upon the arch at the palace entrance: *Depictum per Johannem Holbain Augustensem 1502.* See No. 193.

Wood. — 1.78 m. h., 0.81 m. br. — Hall III.

199. (59.) Christ bearing the Cross. On the left, Simon of Cyrene clasps the foot of the cross, behind him St. John and two women. In the foreground, a small boy throwing stones. See No. 193.

Wood. — 1.78 m. h., 0.81 m. br. — Hall III.

200. (20.) The Resurrection of Christ. Around about are watchers, sleeping or flying. The two seals with which the cover of the tomb were sealed show the letters I. and H., the initials of the artist's name. See No. 193.

Wood. — 1.42 m. h., 0.85 m. br. — Hall III.

201. (6.) The Virgin, on her first entrance into the temple, received by the high-priest. In the foreground stand the parents, on the left three maidens, and at the altar, a youth. See No. 193.

Wood. — 1.78 m. h., 0.81 m. br. — Hall III.

202. (41.) The Annunciation. Upon a vase with may-flowers and lilies is inscribed: *HANNES HOLBON.* See No. 193.

Wood. — 1.47 m. h., 0.85 m. br. — Hall III.

203. (47.) Visitation of Mary. Meeting of the two women before a columned entrance to the house. See No. 193.

Wood. — 1.42 m. h., 0.85 m. br. — Hall III.

204. (9.) The Nativity. The Virgin Mary and St. Joseph stand before the Child. St. Joseph holds his hat pressed between his arms. See No. 193.

Wood. — 1.78 m. h., 0.81 m. br. — Hall III.

205. (54.) The Adoration of the Magi. One figure, kneeling in the foreground on the right, kisses the hand of the Child. See No. 193.

Wood. — 1.78 m. h., 0.81 m. br. — Phot. by Hanfstängl. — Hall III.



210 u. 211. Hans Holbein

206. (14.) The Circumcision of Christ. On the left the kneeling figure of the founder, George, Abbot of Kaisheim, with the crozier. Before him an escutcheon: violin bow, and two stars in yellow upon a red ground. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

207. (60.) The Offering in the Temple. On the right two maidens, one of whom brings the doves. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Phot. by Hanfstängl. — Hall III.

208. (19.) The Death of the Virgin Mary. St. John holds toward the dying one a candle and a palm. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

209. (17.) The Martyrdom of St. Sebastian. The saint, bound to a figtree, is shot with arrows in the presence of the judge and several witnesses. In the foreground is a man, clad in the Bavarian colors, who, kneeling, spans his cross-bow. In the background, a city. Centre-piece to Nos. 210 and 211.

Wood. — 1.53 m h., 1.06 m br. — Bought for the State in 1809 from the Church of St. Salvator in Augsburg. — Engr. by H. Walde (E. Förster's *Denkmale der deutschen Kunst*.) — Phot. by Hanfstängl and Albert. — Painted in the year 1515. — This picture differs so essentially and undeniably from most of the known paintings of Holbein the Elder, that former investigators have looked upon it as an early work of his son. It may well be that the younger Holbein worked with his father in the years from 1512 to 1515, and it would not be necessary to suppose so great a change of style in the elder master as this picture would indicate, if the assistance of his son, a younger and abler artist, were assured. There is no doubt that the work was ordered from the father and that the design was chiefly his; it is also possible that the son may have left Augsburg before the completion of the picture, as he went to Basel in August 1515. But the agreement of the style, especially of the wing-pieces, with the earlier works of the younger Holbein in Basel lead to the belief that very considerable share in this must be attributed to the son, the quality of whose art was far above the taste in composition and the ability of his father. In the Royal Museum at Copenhagen are five small studies in detail for the centre picture, which, perhaps, still betray the hand of the elder Holbein; the Duc d'Aumale however in his collection at Chantilly near Paris has the study for the head reverently looking upwards, in the St. Elizabeth picture, which bears the inscription *Hanns Holbein maler Der alt 1515*. — If, as seems probable, this inscription is contemporary with the drawing it would prove that even at that time the younger Holbein had as an artist distinguished himself from the elder. Contrary to the usual opinion, we hold this drawing to be a work of the younger Holbein, and upon the following grounds: in an artists portrait of himself the position of the head here given would imply the complicated use of several mirrors, a finesse foreign to the entire period, as well as to the nature of the elder Holbein. If he had wished to introduce his portrait into the picture in this attitude the only reasonable supposition is that he would have been drawn in it by one of his assistants, the best of whom, provided that he had several at this time, was his son Hans, whose own feeling would naturally have led him to add to the portrait of his father »Der Alte«. Our opinion is supported by the comparison of this drawing with the earlier works of the younger Holbein in Basel, especially by the portrait drawing of the Burgomaster Meyer, 1516 — Hall III.

210. (16.) St. Barbara. Full figure, towards the right, in her hand the chalice with the Host floating above it. Within

a Renaissance frame. Upon the reverse: the Angel of the Annunciation, in Renaissance architecture. Light gray in gray. Left wing-piece of No. 209.

Wood. — 1.53 m h., 0.45 m br. — Lith. by Flachenecker. Engr. by Spiess, A. Volckert and H. Walde (E. Förster's *Denkmale deutscher Kunst*.) Phot. by Albert and Hanfstängl. — Hall III.

211. (18.) St. Elizabeth of Thuringia between a boy and an old man, both diseased, for the latter of whom she is filling a vessel from a jug. Behind the old man is the portrait of the elder Holbein. In the background, the Wartburg, which appears again in the centre picture. Upon the reverse: The Virgin of the Annunciation, with Renaissance background and frame. Light gray in gray. Second wing-piece of No. 209.

Wood. — 1.53 m h., 0.45 m br. — Lith. by Strixner and (as a breast-piece) by J. Piloty. Engr. by Spiess, A. Volckert and H. Walde. Phot. by J. Albert and Hanfstängl. — Hall III.

Hans Holbein the Younger,

born in Augsburg 1497, died in London between Oct. 7th, and Nov. 29th, 1543. Pupil of his father, Hans H. the elder. After the autumn of 1515 lived in Basel where, in July 1520, he received the rights of citizenship. After 1526, with some interruptions, in England.

212. (758a.) Portrait of Derich Born, a young merchant of the Hansic Stahlhof in London; dressed in black with an embroidered shirt-collar. Near the head and separated by it, is the following mutilated inscription:

DE BOR (N)
(Ae) TATIS SVAE . . .
(A^o) MD XXX (III)

Oval. — On Paper. — 0.09 m h., 0.08 m br. — Mannheim Gallery. — The portrait of Derich Born in Windsor Castle bears the date 1533. — Cab. 4.

213. (735.) Portrait of Sir Bryan Tuke, Treasurer of King Henry VIII of England. From the black silk robe appear sleeves of gold brocade, upon the head a black cap; the breast is ornamented with a gold chain, upon which is a reliquary cross set with pearls; the left hand holds a glove. On the left, behind the portrait, Death points to an hour glass standing before him. Upon a folded paper is this inscription



213. Hans Holbein jr.

from Job, X—20: »Nunquid non paucitas dierum finietur brevi?« Under a fold: IO HOLPAIN.

Wood. — 0.48 m h., 0.38 m br. — As early as the 16th century in the Ducal Gallery in Munich. — Etched by F. L. Raab. — Phot. by Hanfstängl. — A second example of this portrait from the Methuen Collection (since 1848 in possession of the Duke of Westminster) bears, beside the quotation from Job, the following inscription: »Brianus Tuke Miles. Anno Aetatis suae LVII«, and the motto: »Droit et avant«. — Cab. 5.

Martin Schaffner,

worked in Ulm between 1508 and 1535, died in that city about 1541. Probably a pupil of Schüleins; afterwards influenced by the paintings of the Venetians. Worked in Ulm.

214. (7.) The Annunciation. Between the columns of a Renaissance hall the angel approaches the Virgin, who is kneeling before her prayer-desk, while the Dove floats downwards upon a ray of light, emanating from God the Father. In the background, on the right, an angel is occupied in arranging the bed of the Virgin. On the left, view of a landscape, with the Visitation. Inscribed upon the head of the bed is the date 1523. The gold-patterned tapestry has been restored. Upon the reverse: Mary, with four other holy women; part of a Departure of the Saviour, the other half of which is represented upon the back of No. 217.

Wood, curved above. — 3.00 m h., 1.58 m br. — This and the following paintings formed originally the wings of the altar door in the Prelacy of Weddenhausen, near Ulm, and came, at the time of the breaking up of the Convent, into the possession of the Bavarian Government in the year 1803. — Phot. by Hanfstängl. — Hall III.

215. (21.) The Presentation of the Child in the Temple. Simeon, whose brocade garment has been repainted, holds the Child in his arms. On the left kneels the Virgin, behind her stand St. Joseph and two women. On the right is the Mother Anna, with pocket and bunch of keys at her girdle. Levites surround the altar table with the Ark of the Covenant. Dated upon the choir of the Temple, occupied by three lookers on: 1524.

Size and derivation like the preceding. — Phot. by Hanfstängl. — Hall III.

216. (25.) The Descent of the Holy Ghost. In a splendid Renaissance hall, which opens upon a busy square, sits the Virgin, surrounded by the Apostles. Over them floats the Dove. Inscribed in the tympanon of the door, on the right side, is the monogram of the artist:

Size and derivation like the preceding. — Phot. by Hanfstängl. — Hall III.



217. (36.) The Death of the Virgin. She kneels between the Apostles. One of these, in priestly garments, holds before her a book, while two others support her. Upon the right, two, kneeling, are reading from a book, two others are visible in the background. Upon the right two Apostles are bringing a sprinkle and a censer. Above the group floats the soul of the dying, borne by angels upwards to a glory, where she is received by Christ. Signed upon the right, over a window, with the monogram. Upon the reverse: Christ with the Apostles, the other half of the Departure of Christ. See No. 214.

Size and derivation like No. 214. — Engr. by J. Burger, (E. Förster's *Denkmale der deutschen Kunst*). — Phot. by Hanfstängl. — Hall III.

218. (748.) Portrait of Count Wolfgang of Oetting, in a black robe trimmed with velvet and lined with fur; with a gold brocade cap striped with black. In the right hand he holds a roll, in the left a rosary. Half figure. Above upon the tapestried ground ornamented with hunting scenes, is the following verse:

Sum wolfgang' ego Comes ex öting bene natus,
 Quinquaginta duos phebus mihi sustulit annos,
 Me, quum Solis equi petierunt Cornua Tauri,
 Martinus Schaffner mira depinxerat arte 1508.

Wood. — 0.45 m h., 0.29 m br. — From the private possession of the Oettingen-Wallerstein family in Deggingen. — Cab. 4.

219. (750.) See between 100 and 101.

Hans Burgkmair,

born in Augsburg 1473 died in that city in 1531. Pupil of his father, Thomas Burgkmair, and of Schongauer in Colmar. Was living in Strassburg as late as 1490. Received into the Guild of painters in Augsburg in 1498, influenced by study of the works of Albert Dürer and the Venetian painters.

220. (738.) Portrait of the painter Martin Schongauer. Beneath the brown coat lined with fur is seen the collar of a black undergarment. The head is covered with a black cap the bands of which (?) fall over the breast in front. Breast-piece to the left. Upon the left above: HIPSCH MARTIN



220. Hans Burgkmair

SCHONGAUER MALER 1483. In addition, an escutcheon with a red crescent upon a white ground.

Wood. — 0.30 m h., 0.22 m br. — Upon the back is a paper, partially injured, bearing the inscription: Mayster Martin schongawer Maler genent Hipsch, Martin von wegen seiner Kunst geboren zu Kolmar Abe(r) von seinen Ölttern ain, augspurger bur(ger) Des geschlechtz vo Her (?) geporn (?) & ist (gest)orben zu kolma(r) anno 1499 . . . (den 2te(n) . . . Hornungs Dem got genad . . . ch (?) sein (?) junge(r) Hans burgkmair jm jar 1488. — (Master Martin Schongauer, called because of his art, Hipsch Martin, born at Colmar, but by parentage a citizen of Augsburg, of the family von Her (?) Died at Colmar in the year 1499 on the 2. of Feb. May God give him grace! I, Hans Burgkmair, his pupil, in the year 1488.) As Dürer, in 1492, found Schongauer no longer in the land of the living, the above notice in regard to the year of his death cannot be true. The error is easily explained by the circumstance that our picture, which seems once to have been in the possession of Dürer, is a copy of an original work of 1483, and cannot well have been painted before 1510, as is evident from certain technical peculiarities. The youthful appearance of the figure is somewhat surprising in view of the extent of Schongauer's previous work as an engraver, but this excessively productive artist did not attain to a great age, and was referred to by Dürer in a note upon the edge of one of Schongauer's drawings, dated 1470, as then »still a young apprentice.« (Compare: His Heusler in Naumanns Archiv 1867, p. 129 etc. and D. Burckhardt: Die Schule M. Schongauer's am Oberrhein, Basel, 1888.) Came from the Praun Cabinet, (Comp.: Murr, Description du Cabinet de M. P. de Praun, 1797) into the collection of Count Fries in Vienna, from whom it was bought by the Bavarian Government for 97 florins. Engr. by A. Petrak, A. Bartsch and C. Goutzwiller. Phot. by Hanfstängl. An early copy of this picture is in the Gallery of Sienna. — Cab. 5.

221. (619.) St. Liborius and St. Eustace. Full figures, standing, toward the right. At the feet of the former a man stricken with the plague. Above, Gothic tracery upon gold-ground. Upon the reverse: in a niche of red marble, St. Roch standing toward the right; an angel dresses a wound in his foot.

Wood, gold-ground. — 1.15 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 5.

222. (65.) St. John the Evangelist at Patmos, sitting under three palms, in the midst of rich vegetation, is about to write the Apocalypse. He looks upward to the Queen of Heaven; who appears to him in the clouds. The Saint is surrounded by various animals. Signed upon a roll among his papers: IOHANN BVRGKMAIR PINGEBAT MDXVIII.

Wood. — 1.50 m h., 1.25 m br. — From the Electoral Gallery of Munich. — Hall III.

No. 223 (728) and 224 (742.) See between 296 and 297

225. (73.) Queen Esther in a splendid Renaissance hall kneels before the throne of her husband, Ahasuerus, asking for mercy towards the Israelites. On the left side of the throne stands Haman near a bridled panther. On the right, view in the city, with Mordecai and his train. Haman, with others, upon the gallows. Signed upon a pier in the centre. MDXXVIII. JOANN BVRGKMAIR PICTOR AVGUSTANS FACIEBAT.

Wood. — 1.16 m h., 1.55 m br. — Electoral Gallery of Munich. — From the inscription and from the reminiscences of Venetian art and places, it is evident that this picture was painted in Venice. — Hall III.

226. (722.) St. John the Baptist. Full figure, to the right, standing before a pier. Dated on the left above: 1518.


Wood. — 1.45 m h., 0.45 m br. — Electoral Gallery of Munich. — Cab. 5.

227. (723.) St. John the Evangelist. Full figure to the left. Companion-piece to No. 226.

Wood. — 1.45 m h., 0.45 m br. — Derivation like the preceding. — Cab. 5.

Jörg Breu (Brew, Prew) the Elder;

perhaps the son of »Georg Prew von Aue«, as he calls himself upon a picture, dated 1501, now at Herzogenburg in Austria, (Comp.: Nagler, Mgr. I. p. 707); worked from about 1512 in Augsburg, died in that city in 1536. (Comp. Nagler, work quoted above; — also A. Rosenberg, Lützow, L. f. b. K. Vol. X p. 389.)

228. (26.) The Victory of Scipio Africanus over Hannibal's Army at Zama. On the right the Romans; in the foreground the spectators turned toward the combat. Scipio Africanus mounted, is recognizable by the inscription upon the horse; in the middle-ground, above, at the left, Hannibal with a red standard bearing his name. In the background, the two encampments opposite each other; on the right, designated by name, the city Nadagra; more distant, a seaport. Signed, upon a stone slab, below, on the right: JORG PREW. Under this, upon a rock, the monogram of the artist:  Upon a small cippus, the coat-of-arms of the Bavarian Duchy with the letters HW which designate Duke William IV, at whose order this picture was painted, together with the similar battle-pieces of Feselen and Altdorfer.

Wood. — 1.60 m h., 1.20 m br. — Electoral Gallery of Munich. — Cab. 5.

Michael Wolgemut,

born in Nuremberg 1434, died in that city Nov. 30, 1519. Studied under Flemish influence; worked in Nuremberg.

229. (39.) The Resurrection. Christ, in the act of blessing, stands upon the step of the sarcophagus in the foreground. One of the three watchers is waking. Through the door of the walled churchyard come the three Holy Women. In the background, Jerusalem in the light of dawn. Upon



232. Michael Wolgemut

STON
BLIC
MAY

the reverse: St. Bartholomew and St. James standing before a tapestry. Upon the blue ground above: nach cristi geburt. MCCCCLXV iar ist dis werck gesatzt worden. (This work was executed in the year 1465 after the birth of Christ.)

Wood. — 1.74 m h., 1.11 m br. — This, with the three following panels, belonged to an altar which, until 1810, was in the Church of the Trinity at Hof in Upper Franconia. — Hall III.

230. (22.) Christ upon the Mount of Olives. Through the gate of the garden in the background approaches the betrayer with his followers. Upon the reverse: on a dark ground, the archangel Michael slaying the dragon with the sword.

Wood. — 1.74 m h., 1.11 m br. — Derivation like the preceding. — Hall III.

231. (27.) The Crucifixion of Christ. The Virgin and St. John, with four women, and the Centurion with the sacred spear. On the right, Jews, the Captain and soldiers. Upon the reverse: the Annunciation, upon gold-ground.

Wood. 1.74 m h., 1.11 m br. — Derivation like No. 229. — Phot. by Hanfstängl. — Hall III.

232. (34.) The Descent from the Cross, in the presence of the Virgin, four holy women and St. John. Upon the reverse: The Nativity, upon gold-ground.

Wood. — 1.74 m h., 1.11 m br. — Derivation like No. 229. — Phot. by Hanfstängl. — Hall III.

233. (1423.) The Crucifixion; on the left the Virgin supported by St. John and one of the holy women, with the other women, the Centurion and two soldiers; on the right, one with the sponge, judges, officers and soldiers, mounted and on foot; the Magdalen clasps the foot of the cross. Background: landscape with Jerusalem.

Wood, gold-ground. — 1.90 m h., 1.81 m br. — Brought from the Castle of Nuremberg to Bamberg in 1810 and to the Pinakothek in 1812. — Attribution uncertain. — Hall III.

234. (82.) The Mystic Marriage of St. Catharine with the Child, who sits upon the lap of his mother. Through the window of the room is a view towards Nazareth. Upon the reverse the Nativity; the donor with the coat-of-arms of the Landauer family of Nuremberg.

Wood. — 1.80 m h., 1.11 m br. — Wing of a triptych, of which the representations of the Resurrection and Crucifixion, Nos. 42 and 43 in the Gallery at Augsburg, formed the second wing. Formerly in the Castle of Nuremberg, came, by exchange, into the Royal Collection in 1810. — Hall III.

235. (1415.) The Twelve Apostles go forth to preach the gospel to all the world. In the halo of each is designated his name and the land of his mission. In a mountainous

landscape, with many trees and traversed by a river, are seen, in the left foreground, St. Peter (Italia), drinking from a flask, and St. Thomas, (India), with a cap in his hand; behind are St. Bartholomew, (Cilicia), and St. Andrew (Achaia), stretching out their hands in leave-taking. On the right, St. John, (Asia), with a jug drawing water, and St. James Minor, (Judea), walking towards the border; in the middle distance near the tree, St. James Major, (Hispania), and Philip, (Frigia), embracing, while, wandering in the distance, is St. Matthew, (Aethiopea), near a hillock, and still farther, by a rocky shore, St. Simon (Persia), Thaddeus, (Mesopotamia), and Matthias, (Palestina) are climbing the rocky paths of the background.

Wood. — 1.46 m h., 1.53 m br. — From the Castle of Nuremberg. — Hall III.

Albert Dürer,

born in Nuremberg May 21st, 1471, died in that city April 6th, 1528. Pupil of his father as a goldsmith, and, from 1486 to 1490, of Mich. Wolgemut as a painter. Travelled for four years in Germany and Italy, after that lived in Nuremberg, was again, from 1505 to 7, in Italy, and in the Netherlands from 1521 to 22.

236. (712.) Portrait of one Oswolt Krel. Before a red tapestry, which opens on the left the view of a group of trees, the figure looks out of the picture. Face, three quarters profile, to the left. The left hand grasps the fur coat, which is thrown over the shoulder; the right rests upon a parapet. Inscribed on the right above with the name of the person represented and 1499.

Wood. — 0.48 m h., 0.38 m br. — Came into the Wallerstein Coll. in 1812 from Hertel, art dealer in Liesheim. — Phot. by Hanfstängl. — (Comp.: Thausing, Dürer, p. 46.) — Cab. 5.

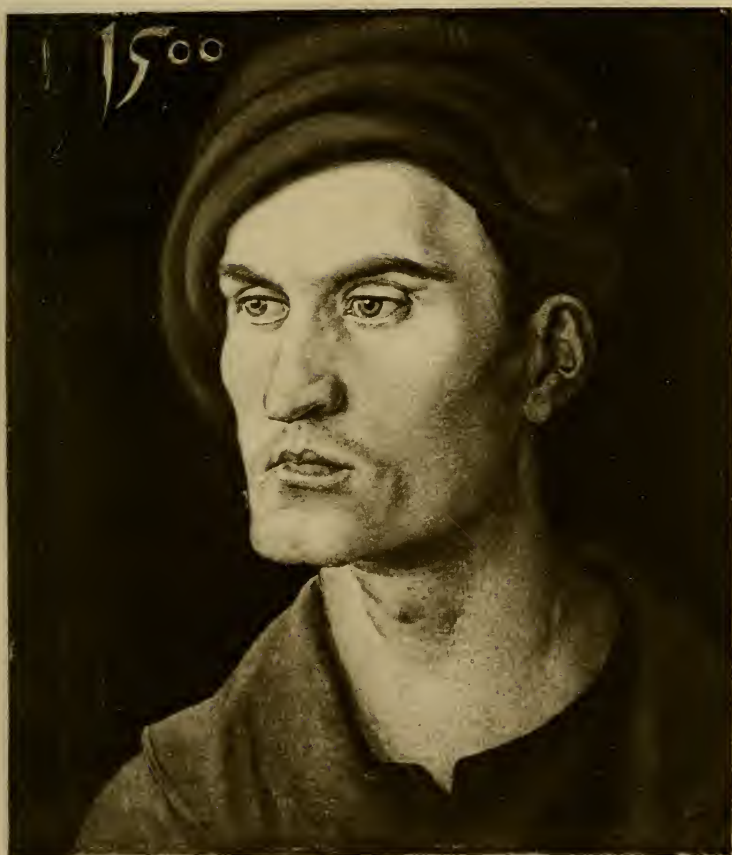
237. (739.) Portrait of a young man with a bare neck, wearing a brown cap, under which a hair net is visible. Face, three quarters to the left. On the left above, upon a black ground, the date 1500. Pieced out on the right and left in modern times. According to an old tradition, the portrait of Hans Dürer; perhaps the same who, in 1507, was accepted as master by the Guild of Tailors in Nuremberg.

Wood. — 0.29 m h., 0.26 m br. — From the Praun Cabinet. Bought by the Crown Prince Ludwig, in 1809, from Frauenholz in Nuremberg, together with the portrait of Wolgemut for 340 ducats. — Lith. by Strixner. Phot. by Hanfstängl. — (Comp.: Thausing, Dürer, p. 37.) — Cab. 4.



236. Albrecht Dürer

ETON
PUBLIC
LIBRARY



237. Albrecht Dürer



239. Albrecht Dürer



240. Albrecht Dürer

ON
PUBLIC
LIBRARY



238. (94.) The Deposition. The Virgin Mary, St. John and Nicodemus, with the holy women, in all eight persons, surround the body of Christ, which, taken from the cross, lies upon a linen cloth on the ground, upheld under the arms by Joseph of Arimathea. In the background, view of Jerusalem, in a mountainous district, with a storm coming on. In the left middle-distance a rock-tomb. Signed upon the linen cloth with the monogram and 1500. In various parts of the foreground appear as *pentimenti* the votive portraits of the donors.

Wood. — 1.51 m h., 1.21 m br. — Electoral Gallery of Munich. — Lith. by Strixner and Bergmann. Phot. by Hanfstängl. (Comp.: Thausing. Dürer p. 134.) — Hall III.

239. (716.) Portrait of the artist by himself. In a fur coat, the blonde curling hair falling upon the shoulders, the right hand upon the breast. Breast-piece, life-size, full-face. On the left of the head the monogram with the date 1500; on the right the inscription: »Albertus Durerus Noricus ipsum me propriis sic effingebam coloribus aetatis anno XXVIII.

Wood. — 0.65 m h., 0.48 m. br. — Lith. by N. Strixner in »A Dürer's christlich-mythologischen Randzeichnungen, München 1808«, by C. G. Enslen 1818, by J. Rehberg in his »Raphael«, and by J. Wölffle. Engr. by Fr. Wagner, F. Förster and Fleischmann. Etched by J. L. Raab. — Phot. by Hanfstängl. — This portrait was preserved, probably from the year of Dürer's death, certainly from 1575, (according to van Mander) until the end of the last century in the possession of the Magistrates of Nuremberg. It was afterwards sawed through, evidently with intent to deceive. A copy which was painted upon the back remained in Nuremberg, and is now in the Germanic Museum, while the front part, with the original, after passing through various hands, was bought in 1805 from the Consul G. G. Pez for the sum of 600 guldens, and placed in the Electoral Gallery. — Cab. 4.

240. (2.) The Nativity. The Virgin and St. Joseph kneel in a ruin, adoring the Child, who lies between them, surrounded by five angels. From the left approach two shepherds, and two from the middle-distance. Upon a post supporting the roof, in front, is the monogram. Centre-piece of the two following wings, together known as Baumgartner's Altar.

Wood. — 1.52 m h., 1.23 m br. — Phot. by Hanfstängl. — From the Church of St. Catharine in Nuremberg; presented by the Magistracy of that city to Elector Maximilian I in 1613. A pen drawing of this picture, in the British Museum, is only a copy. (Comp. Thausing, Dürer, p. 136.) — Hall III.

241. (1.) The Nuremberg patrician Stephen Baumgartner, as knight in armor, in red trappings, with spear and shield; standing near his horse, turned to the right.

Wood. — 1.53 m h., 0.87 m br. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Formed, with No. 242, the wings of the preceding. — Hall III.

242. (3.) The Nuremberg patrician Lucas Baumgartner, in an iron coat-of-mail, with red trappings; in the right hand a lance, the left resting upon the hilt of his sword; standing before his horse. The backgrounds of these wing-pieces are a later addition, — probably by the hand of the Court Painter T. G. Fischer, of Munich.

Wood. — 1.53 m h., 0.87 m br. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Hall III.

243. (731.) Portrait of Michael Wolgemut, three-quarters face, to the right. The head of the aged master is bound with a black silk cloth. A fur collar, a black underdress and the edge of the shirt are visible. On the left above, upon a green ground, is the inscription: Das hat albrecht durer abconterfet noch seine Lermeister michel wolgemut im jor 1516 vnd er was 82 jor vnd hat gelebt pis das man zelet 1519 jor do ist er ferschieden an sant endres dag frv ee dy sun awff gyng. »This has Albert Dürer portrayed after his master Michael Wolgemut, in the year 1516. He was (then) eighty-two years old, and lived until the year 1519, when he died on Saint Andrew's day, (Nov. 30th), early before the sun rose.« Below, the monogram with the date 1516. It is evident that the second part of the inscription was written later, perhaps in 1519, the year of Wolgemut's death. The drawing from which Dürer painted the picture is in the Albertina in Vienna.

Wood. — 0.29 m h., 0.27 m br. — Phot. by Hanfstängl. This painting was formerly in the Praun Cabinet in Nuremberg, at the sale of which it passed to Frauenholz, and from him, in 1809, to Ludwig I. then Crownprince of Bavaria. — Cab. 4.

244. (93.) The Death of Lucrece. At the foot of her bed, which is draped with green curtains, she stands, turned towards the left, naked except a strip around the hips, about to thrust a dagger into the right breast. Full figure, life-size. Signed below on the left with the monogram and 1518.

Wood. — 1.66 m h., 0.74 m br. — Phot. by Hanfstängl. — As early as the end of the sixteenth century this picture was in the Ducal Treasure Chamber, and it hence can hardly be identified with the work seen by van Mander in Middelburg. (Compare his Schilderboeck, 1618, p. 132.) — Hall III.

• 245. (715.) St. Joachim and St. Joseph, full figures, half life-size. The latter wears a green, the former a gold brocade garment over a red under-dress. Upon the staff of St. Joseph the (spurious) monogram and the date 1523.



243. Albrecht Dürer



244. Albrecht Dürer



Wood, gold-ground; curved above. — 0.93 m h., 0.52 m br. — Boiss. Coll. — Lith. by J. Strixner. — Phot. by Hanfstängl. — Formed with No. 246 the inner wings of an altar in the private chapel of the Jabach family in Cologne. The outer pictures, sawed from their backs, represent upon the one side the Trials of Job, upon the other two of Job's Comforters; they are now in the City Museum of Cologne. The whereabouts of the centre-piece is unknown. (Comp.: Thausing, Dürer p. 138.) — Cab. 4.

246. (719.) St. Simeon and St. Lazarus. The former, in a red cloth cap and red garment lined with fur, stretches out his hands in prayer. The latter, in a rich pluvial, with mitre, crozier and book. Upon the staff the (spurious) monogram. Companion-piece to the former.

Wood, gold-ground; curved above. — 0.93 m h., 0.52 m br. — Boiss. Coll. — Lith. by J. Strixner. — Phot. by Hanfstängl. — Cab. 4.

247. (71.) St. John the Evangelist, turned towards the right, stands reading in a book, which he holds in both hands. St. Peter looks over his left shoulder into the open book. St. John wears, over a green under-dress a red mantle lined with yellow. St. Peter, designated by a golden key, is wrapped in a gray garment. Full figures, over life-size. Signed with the monogram and the date 1526.

Wood. — 2.04 m h., 0.74 m br. — Lith. by F. Piloty. — Engr. by A. Reindel. Etched by M. Kellerhoven and by J. L. Raab. Phototype by J. Albert, Phot. by Hanfstängl. — This panel and its companion-piece, No. 248, known as the Four Apostles, or the Four Temperaments, were presented by the artist, on Oct. 7th, 1526, to the Council of his native city, where they were placed in an upper room of the Town Hall. In the year 1627 they were given up to the Elector Maximilian I. of Bavaria, and replaced with copies by G. Gaertner. The lower parts of the originals with the following characteristic texts: Peter: Ep. II, ch. 2; John: Ep. I, ch. 4; Paul: Tim. Ep. II, ch. 3, and Mark: ch. 2. were joined to the copies, and are now in the Germanic Museum in Nuremberg (Nos. 265 and 266). — Hall III.

248. (76.) The Apostle Paul, turned towards the left. Behind him, on the left, the Evangelist Mark, nearly full face. St. Paul, enveloped in a wide white mantle, supports with the right hand the naked sword upon the ground, on the left arm he holds a closed book. St. Mark, in a blue garment, holds in the right hand a scroll. Full figures, over life-size.

Wood. — 2.04 m h., 0.74 m br. — Derivation and reproductions like the preceding. — Hall III.

249. (51.) Portrait of Jacob Fugger the Rich, face three-quarters to the left, wearing a fur coat over a black undergarment, the hair in a brocade cap. The green ground is modern.

Canvas, in water-color. — 0.68 m h., 0.52 m br. — Electoral Gallery of Munich. — The best of the repetitions of this picture, signed with the date 1520, is in the possession of Count Törring in Munich. The original drawing is owned by Thausing in Vienna. — Cab. 4.

250. (745.) The Mater Dolorosa, with eyes uplifted, stands in a stone niche, the hands crossed upon the breast; in a blue garment, with a white cloth over the head and

shoulders. Full figure, less than life-size. On the left below the monogram and 1815, retouched.

Wood. — 1.09 m h., 0.43 m br. — Came, in 1803, from the Cloister Benedictbeuern into the possession of the State. — Cab. 4.

School of Albert Dürer.

251. (649.) The Holy Family. The Virgin, sitting near her mother Anna, holds towards her the Child. At the back, St. Joseph and St. Joachim. Background, landscape.

Wood. — 0.77 m h., 0.58 m br. — Wrongly inscribed Jan de Mabuse. — Cab. 5.

Copies after Albert Dürer.

252. (720.) Portrait of the father of Albert Dürer, in a black cap, black under-dress, and brownish-yellow coat with wide sleeves. With the inscription: »1497. Das malt Ich nach meines vatters gestalt, Da Er war sibenzich Jar alt. Albrecht Dürer Der elter.« (»1497. This I painted from my father's form, when he was seventy years old. Albert Dürer the Elder.« Under this the monogram.

Wood. — 0.51 m h., 0.40 m br. — Lith. by M. Strixner. — Came from the Rechberg Collection into the Wallerstein Gallery, and from this into the possession of the King. The original, probably the same relinquished by the Council of Nuremberg to Charles I of England, is owned by the Duke of Northumberland in Zion House near London. Another copy is in the Städel Museum at Frankfurt on the Main. — Cab. 4.

253. (1348.) The Martyrdom of the Ten Thousand Christians under the Persian King Sapor II. In the middle of the picture are Dürer and Wilibald Pirkheimer. Background, a fantastic rocky landscape.

Wood. — 1.00 m h., 0.89 m br. — Düsseldorf Gallery. — The original is in the Belvedere in Vienna, the original drawing in the Albertina. — Dürer painted the picture for Duke Frederick III. of Saxony; it was afterwards in the collection of Rudolph II. The small banner which Dürer holds bears in the original the inscription: »Iste faciebat anno domini 1508 Albertus Dürer Alemanus.« — Cab. 4.

Hans von Kulmbach,

real name Hans Süss, born at Kulmbach in Franconia, died in Nuremberg between Sept. 29 and Dec. 3, 1522. Pupil of Jacob Walch and, probably, also of Albert Dürer. Worked in Nuremberg.

254. (40.) Saint Joseph, in a gray undergarment and red mantle; in the hands a staff and laurel branch. Full figure, to the right. •See Nr. 255.

Wood, gold-ground. — 1.54 m h., 0.53 m br. — Sent from Nuremberg in 1812. — Phot. by Hanfstängl. — Hall III.



247 u. 248. Albrecht Dürer

255. (46.) St. Zacharias, in a red under-dress, blue mantle and violet head drapery in the act of speaking. Full figure, to the left. Companion-piece to the preceding, and of like derivation.

Wood, gold-ground. — 1.54 m h., 0.53 m br. — Phot. by Hanfstängl. — Hall III.

256. Joachim and Anna. The former in priestly robes, with a yellow head-dress, holds in his hands the censer. The latter in a green mantle over a red dress with a white head-cloth, the wrists crossed. Figures less than life-size, standing to the right. See No. 257.

Wood, gold-ground. — 1.42 m h., 1.58 m br. — Came from the Church of St. Laurence in Nuremberg, through Keim, Inspector of Buildings, into the Wallerstein Collection, and thence to the Chapel of St. Maurice in Nuremberg. — Hall III.

257. St. Wilibald and St. Benedict. The former, in bishop's robes, holds an open book with both hands. The latter, in the black costume of his order, carries a broken glass upon a closed book. Companion-piece to the preceding; to the left.

Size and derivation like the preceding. — Hall III.

Similar to Hans von Kulmbach.

258. (43.) Picture in two divisions: above, the Adoration of the Magi; below, the Descent of the Holy Ghost. Upon the reverse: part of a representation of the Death of the Virgin.

Wood, gold-ground. — 2.41 m h., 1.22 m br. — Phot. by Hanfstängl. — Came by exchange from the Castle of Nuremberg, in 1810, into the possession of the State. No. 258 and 259 are parts of one altar-piece from Nuremberg, (perhaps the work of Hans Sebastian Lautensack,) two other wings of which are in the Germanic Museum of that city. — Hall II.

259. (58.) Picture in two divisions. Above: the Resurrection of Christ. Below: the Coronation of the Virgin. Upon the reverse: The second half of the representation of the Death of the Virgin.

Wood, gold-ground. — 2.41 m h., 1.22 m br. — Phot. by Hanfstängl. — Derivation like the preceding. — Hall III.

Hans Leonhard Schaeufelein,

born in Nuremberg about 1480, died in Nördlingen 1539 or 40. Successor of A. Dürer. Worked in Nuremberg and in Nördlingen, in which latter place he settled in 1515.

260. (23.) The Death of the Virgin. Upon the reverse: Christ lifted up upon the Cross. The Virgin with the sword piercing her heart, and St. John standing near.

Wood. — 1.27 m h., 1.05 m br. — This picture, with the two following, two others in Schleissheim, (Nos. 157 and 158) and two in the Germanic Museum at Nuremberg.

(Nos. 211 and 212), formed parts of a large altar-work in the Carthusian Convent of St. Peter at Christgarten, of which one panel came by exchange from Nuremberg, in 1801, and another, with the above, from the Wallerstein Collection. — Hall III.

261. (28.) The Coronation of the Virgin. Upon the reverse: Christ fallen under the cross upon the way to Mount Calvary. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

262. (33.) Christ saves the Apostle Peter upon the sea. Upon the reverse: Christ mocked and crowned with thorns. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

263. (24.) The Virgin receives from an angel the palm as a sign of victory over the Mundane. The Apostles stand, assembled in a hall. Upon the reverse: Christ brought before Pilate. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

264. (691.) Christ upon the Mount of Olives. Before him are the three Disciples sleeping; in the left background, Judas with the officers. Signed in the middle, below, with the monogram: S in H next to the little shovel, (Schaeufelein), and the date 1516.

Wood. — 0.49 m h., 0.37 m br. — From the Castle of Nuremberg, by exchange in 1810. — Cab. 5.

265. (Schl. 734.) Christ Crowned with Thorns. Two servants, with the rod, press the crown upon the head of Christ. Before them kneels a man in a green garment, a red cap in his right hand, the mouth widely opened. A bald man, behind the group, grasps with the right hand the shoulder of the Saviour. Through an arched door-way: view of a landscape.

Wood, gold-ground. — 0.51 m h., 0.42 m br. — Wallerstein, formerly Rechberg Collection. — Cab. 5.

266. (Schl. 735.) Head of Christ; full face, the long hair parted in the middle, a purple-brown garment visible at the neck

Wood, gold-ground. — 0.38 m h., 0.26 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — (Comp.: M. Schmidt, Zahn's Jahrb. V. p. 51). — Cab. 4.

Barthel Beham,

born in Nuremberg 1502, died in Italy in 1540. Said to have been a pupil of Albert Dürer. Worked until 1524 in Nuremberg; after 1527 in Munich; from 1530 to 35 in the service of the Duke of Bavaria, chiefly at Munich and Landshut.



267. Barthel Beham



267. (72.) The Discovery of the Cross. In the presence of St. Helena the dead body of a woman is brought to life by the laying on of the holy cross. At the feet of the dead kneel a bishop, the Empress, and, behind the latter, her followers. The group is surrounded by witnesses of the event, two of whom, on the right, hold the crosses of the thieves. The background is formed by the buildings of an antique market-place. Signed on the left, near the coat-of-arms of Duke William IV.: 1530 BARTHOLOME BEHEM. Inscribed on the right, upon the pavement: CRVX CHRISTI AB HELENA REPERITVR . A MACARIO MORTVA SVS-CITATA ADPROBATVR AN . CCXLIII.

Wood. — 1.14 m h., 1.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall III.

268. (Schl. 1387.) Portrait of King Ludwig of Hungary, in a black garment trimmed with fur, and a black cap ornamented with pearls. Breast-piece. Upon the red drapery of the ground above is inscribed: LVD. REX. VNGARIÆ.

Wood. — 0.43 m h., 0.34 m br. — From the Palace of Dachau. — The attribution of this picture to Beham is doubtful. — Cab. 4.

269. (Schl. 37.) Marcus Curtius. The selfsacrificing hero rides upon a gray horse into the yawning chasm. Upon the Forum, with its many buildings, are numerous figures. Upon the base of an obelisk, on the right, is inscribed: M. CVRTIVS IVVENIS BELLO EGREGIVS PRO PATRIA DIIS MANIBVS ARMATUS SE DEVOVIT. TI. LIVIVS LIB. VII. M. D. XXXX. Below, upon the drum of a column, the coats-of-arms of Bavaria and Baden.

Wood. — 1.66 m h., 1.19 m br. — In the Ducal Treasure Chamber at Munich as early as the sixteenth century; belongs to the series of historical pictures executed for Duke William IV. Perhaps finished by the hand of a pupil. — Cab. 5.

Lucas Cranach,

(Lucas Müller) the Elder, born 1492 at Kronach in Upper Franconia; in 1519 City Receiver, from 1537 to 1544 Burgo-master of Wittenberg, died in Weimar Oct. 16th, 1553. Pupil of his father.

270. (734.) The Virgin gives to the Child, standing upon a cushion before her, a bunch of grapes; the Child holds one to the mouth of his mother. A curtain behind, upheld by angels, opens upon the right the view of

a hilly landscape. Half-figure, sitting. Signed below upon the left border with the monogram.

Wood. — 0.61 m h., 0.42 m br. — Phot. by Hanfstängl. — On a paper upon the back the following inscription: »1558. Dises Maria bildt ist Herrn Raymund Fuggers Seelig und im Schloss Kirchberg gewesen, welliches Herr Octavian Secund Fugger Ao. 1589 alls im (ihm) Kirchberg durch die brüederlich thailhung zuegefallen zue sich genommen. Ist sonst von Lucas Kram von Wittenberg dem treffenlichen maler gemacht worden ao. 1512.« 1558. (This picture of the Virgin belonged to Herr Raymund Fugger, deceased and was in the Palace of Kirchberg. It was taken by Herr Octavian Secundus Fugger in 1589, when Kirchberg fell to his share in the division of the estate among the brothers. It was painted in 1512 by that excellent artist Lucas Kram of Wittenberg.) — King Maximilian received this picture in 1824, on the anniversary of his succession, as a gift from Freiherr v. Niedermeyer, and transferred it to the State Collection. — Cab. 4.

271. (83.) The Death of Lucrece. Standing figure, life-size. Upon the dagger the monogram with the date 1524.

Wood. — 1.82 m h., 0.75 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall III.

272. (756.) The Virgin, in a red dress with green mantle, holds the Child upon her lap. Signed on the right with monogram between the date 1525. Knee-piece, round-picture. Upon the reverse: a coat-of-arms with the date 1549.

Wood. — 0.13 in diam. — Wallerstein, formerly Rechberg Collection. — Cab. 4.

273. (736.) The drunken Lot and his two daughters. Evening landscape with the burning Sodom in the background. Upon the way is seen Lot and his daughters, and his wife changed into a pillar of salt. Upon the trunk of a tree on the left, the monogram and 1529.

Wood. — 0.53 m h., 0.37 m br. — Boisserée Collection. — Cab. 5.

274. (733.) Small portraits of Dr. Martin Luther, Philip Melanchthon, and the Elector Frederick III of Saxony. Breast-pieces. Near Luther the inscription: In silentio et spe erit fortitudo vestra. Near Melanchthon, on the right: 1532 and the monogram. The same on the left, upon the portrait of the Elector. In a section of the last, upon a printed strip of paper, the well-known verse. Good specimen of the great number of similiar portraits which were produced in Cranach's studio.

Wood. — 0.22 m h., 0.51 m br. — Phot. by Hanfstängl. — The portraits of the reformers are from Ratisbon, that of the Elector from the Boisserée Collection. — Cab. 5.

275. (759.) Moses with Aaron and two prophets. Upon the trunk of a tree on the right the monogram and 1532.

Wood. — 0.26 m h., 0.14 m br. — Zweibrücken Gallery. Fragment from one of the typical allegorical representations of the Fall of Man and the Salvation, often repeated by Cranach and his school. The skeleton arm, seen on the left of the picture, belongs to the group of Death and the Devil thrusting Adam into the Pit. — Cab. 4.



281. Mathias Grünwald



276. (749.) Picture in three divisions. Centre-piece: the Crucifixion, represented with many figures. Right wing: the Crowning with Thorns, and the Bearing of the Cross. Left wing: the Flagellation, Ecce Homo and the Resurrection. Signed upon the cross with the monogram and 1540. Upon the reverse: Christ as a Man of Sorrows, with the Virgin in the attitude of prayer.

Wood. — 0.65 m h., 0.82 m br. — The wings 0.65 m h., 0.20 m br. — Triptych in one frame. From the Cloister of Tegernsee. Perhaps a work of the younger Cranach. — Cab. 5.

277. (729.) Adam and Eve under the Tree of Knowledge.

Wood. — 0.47 m h., 0.35 m br. — Phot. by Hanfstängl. Acquired from the estate of King Maximilian I. — Cab. 4.

278. (56.) The Woman taken in adultery brought before Christ. Signed, above the round window, with the monogram. Knee-piece.

Wood. — 1.16 m h., 1.49 m br. — Electoral Gallery of Munich. — Lith. N. Strixner (A. G.) — Phot. by Hanfstängl. — The figure upon the left and the upper part of the architecture probably added by J. G. Fischer, (1580 until 1643). A repetition of this picture is in the Germanic Museum in Nuremberg. — Hall III.

279. (1353.) St. Anna, seated upon a grassy bank with the Child, who stretches out his arms to the Virgin sitting near. Beyond, landscape with trees and the ruins of a castle.

Wood. — 0.60 m h., 0.40 m br. — Boiss.-Coll. — Lith. by J. P. Kehr. — Cab. 4.

280. (1363.) Christ upon the cross, between the thieves. At the foot of the cross kneels the Magdalen wringing her hands, supported by St. John. Signed with the monogram upon the foot of the cross

Wood. — 0.54 m h., 0.32 m br. — Zweibrücken Gallery. — Cab. 4.

Matthias Grünewald,

of Aschaffenburg. Worked from the beginning of sixteenth century until about 1530. Circumstances of his life unknown.

281. (69.) St. Maurice in rich steel armor, with a gold coronal upon his head, is conversing with Bishop Erasmus, who, in the robes of his office, rests his right hand upon the attributes of his martyrdom, and his left upon a staff. Behind the latter an aged capitular; behind St. Maurice four soldiers, of only two of whom more than the legs can be seen. Figures over life-size.

Wood. 2.26 m h., 1.76 m br. — Phot. by Hanfstängl. — (Compare: W. Schmidt. *Repertorium für Kunstwissenschaft*, I. p. 411.) Painted by order of Cardinal Albert of Branden-

burg, Elector of Mayence, for the Collegiate Church of St. Maurice and St. Magdalen, built by him at Halle on the Saale in 1518. After the dissolution of the Chapter, the picture was brought by the Cardinal to Aschaffenburg. Came into the Pinakothek in 1836. — Hall III.

282. (63.) St. Mary Magdalen, sister of Lazarus, in robes of state of the time of the artist, with the vase of ointment in both hands. In the nimbus the name of the saint. Background: landscape. Full figure, standing toward the right.

Wood. — 2.23 m h., 0.76 m br. — This, with the three following panels are of like derivation with the previous picture, of which they must have originally formed the wings. They were not, however, painted by the master of the centre picture, but by an artist whose style resembled that of Cranach, perhaps by Simon of Aschaffenburg, a painter much employed by Cardinal Albrecht before 1545. Came into the Pinakothek in 1836. — Hall III.

283. (68.) St. Lazarus, brother of St. Magdalen and St. Martha; before him the bier. Full figure, over life-size, standing to the left, with the name of the saint in the nimbus. Background: landscape. See No. 282.

Wood. — 2.33 m h., 0.76 m br. — Hall III.

284. (75.) St. Chrysostom, in bishop's robes with book and staff. Background: cloudy sky. Full figure, over life-size. See No. 282.

Wood. — 2.33 m h., 0.76 m br. — Hall III.

285. (70.) St. Martha, with a vase of holy water and sprinkle; at her feet the dragon. In the background, cloudy sky. Full figure, over life-size, to the right. See No. 282.

Wood. — 2.33 m h., 0.76 m br. — Hall III.

Hans Baldung,

called Grien or Grün (figures as »Grünhans« in Dürer's Journal of his Travels), born at Gmünd in Suabia, between 1476 and 1480, died in Strasburg 1545. Became in 1509 a citizen of Strasburg; after 1511 worked both at Freiburg and Strasburg. Studied under his friend, A. Dürer.


286. (740.) Portrait of the Palsgrave Philip the Warlike, with monogram above, on the right: **•JGB** on the left **1511** In the groundwork on the right: **PHI:** above: **CO : PA : AN : J NA · I** **⊥** **BALDVNG, FACIEBAT.**

Wood. — 0.41 m h., 0.30 m br. — From the Palace of Neuburg on the Danube. (Comp.: Eisenmann in Meyer's Kunstlexicon I. p. 628.) — Cab. 4.

287. (Schl. 31.) Portrait of the Margrave Bernhard III of Baden (1474 to 1536), wearing a red cap richly ornamented



286. Hans Baldung

with brooches and rings, and a fur garment. Breast-piece; to the left. Signed in the right corner above: 

At the left: 1515

Wood. — 0.40 m h., 0.31 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. The original drawing is in the Sketchbook of Baldung, in the Museum of Carlsruhe. — Cab. 4.

Albrecht Altdorfer,

born before 1480, lived in Ratisbon after 1505, died in that city on the 12th or 14th of February, 1538, influenced by the works of Albert Dürer.


288. (1369.) Thick beech wood, at the opening of which the knight St. George, is fighting with the dragon. Between the trunks of the trees, view of a distant hilly country. Signed with monogram and the date 1510 upon a tree.

Parchment, mounted upon wood. — 0.27 m h., 0.21 m br. — Boiss. Coll. — Cab. 4.

289. (730.) Susanna at the Bath; the two elders creep forward through the shrubbery. On the right, a splendid building, upon the terrace of which is the stoning of the condemned elders. Background, varied landscape. Monogram and date 1526 on the left below.

Wood. — 0.75 m h., 0.61 m br. — Phot. by Hanfstängl. — As early as the sixteenth century in the Ducal Treasure Chamber at Munich. — Cab. 4.

290. (761.) The Victory of Alexander the Great over Darius in the Battle of Arbela, with thousands of small figures on foot and on horseback. In the centre are Alexander and Darius, the former on a running horse with outstretched lance, the latter flying on his hooked chariot, drawn by three cream-colored horses, and looking back towards his victor. The glowing sun rises over a beautiful landscape of cities, mountains and the sea. On the left above is the waxing moon. On the left below, the monogram and the date: 1529

Above upon the border, a tablet with the inscription: 
ALEXANDER M. DARIUM ULT : SUPERAT CAESIS IN ACIE-
PERSAR : PEDIT : CM. EQUIT VL Ro XM . INTERFECTIS . MATRE
QUOQUE CONIVGE, LIBERIS DARI REG : CUM M. HAUD AMPLIUS
EQUITIB : FUGA DILAPSI, CAPTIS. Signed below, upon the frame:
ALBRECHT ALTDORFER ZV REGENSPVRG FECIT.

Wood. — 1.41 m h., 1.19 m br. — As early as the sixteenth century in the Ducal Treasure Chamber at Munich. According to the records of the Royal Treasury the picture was restored by Joh. de Pay in the year 1658, carried to France in 1800, and restored to Bavaria in 1815. — Cab. 5.

291. (752.) The Virgin Mary, with the Child, sits above the clouds, surrounded by angels making music. Two angel boys float down towards her with a crown. Below, hilly landscape with a lake in the centre. Upon the reverse: Mary Magdalen with the vase of ointment approaches the grave of the Lord; angels show her the empty grave-clothes; in the garden she is met by Christ with the banner of victory. The glowing sun rises between clouds.

Wood. — 0.66 m h., 0.43 m br. — From the Palace of Neuburg on the Danube. — Cab. 4.

293. (1370.) Hilly landscape, with pines and shade-trees upon both sides of the way. In the distance, blue mountains and a great lake; view of country dwellings and a town. Monogram on the left upon the trunk of a tree.

Paper mounted on wood. — 0.30 m h., 0.22 m br. — Wallerstein Collection. — Cab. 4.

Ulrich Apt the Elder

known to have worked after 1486 in Augsburg; died at that place in 1532.

292. (1368.) Pietà. The Magdalen and Mary Salome kneel on the right; St. John, with folded hands, stands before a tree on the left. — Background: a landscape, with the three crosses upon a steep cliff on the right.

Wood. — 0.60 m h., 0.47 m br. — Electoral Gallery of Munich. Phot. by Hanfstängl. — Comp.: W. Schmidt, Zeitsch f. b. K. II p. 245. — Cab. 4.

292a. Triptych. St. Narcissus, Bishop and Martyr, and the Evangelist Matthew, in full figures, under life size, stand in an enclosed flower-garden. The former, at the left, in episcopal robes and with a Gothic crozier, has a dragon at his feet. The latter, at the right, wears a black cap and a white mantle over yellowish-red and green garments. Writing materials hang at his side. He holds under his left arm the Gospel, and supports his right hand upon a halbard. The landscape of the background shows at the left a cavern inhabited by demons, in the centre a castle on a lake, in front of which the martyrdom of the Evangelist is depicted, and at the right a town.

Upon the inner side of the wings, to which the garden and landscape extend, are represented the Virgin standing with the naked Child, and, on the right, St. John the Evangelist, the open Gospel and an inkhorn in his right, the pen in his

left hand. Upon the exterior the left wing bears the image of St. Christopher, the right that of St. Margaret with the claimed dragon, both standing in niches, and, with exception of the nude parts, painted gray in gray.

On Lindenwood. — Centre-piece 1.35 m h., 1.07 m br. — Wings 1.35 m h, 0.48 m br. — Property of the University of Munich. — Cab. 5.

Melchior Feselen,

born probably in Passau, died April 10th, 1538 in Ingolstadt. His style resembles that of Altdorfer and Ostendorfer. Worked in Ingolstadt from 1522 to 1533.

294. (747.) Siege of Rome by Porsena, King of the Etruscans. In the centre, Porsena, mounted, treating with the Roman virgins who were sent to him as hostages under the care of Cloelia. Above, upon the right and left, the richly ornamented escutcheons of Bavaria and Baden (Duke William IV and his wife Jacoba of Baden), with a blank tablet hanging below. Upon the tree in the centre the date and monogram:

1529

MF

Signed in the left corner below: N-V-PASSAV

Wood. — 1.03 m h., 1.65 m br. — As early as the sixteenth century in the Royal Treasure Chamber of Munich. — Cab. 5.

295. (35.) The city Alesia, in the district of Auxois, Burgundy, occupied by the Manubians, is besieged by Julius Caesar with cannon and bombs, in close proximity. Attack, in closed ranks, of the Roman foot and horse upon the enemy, who have partially turned in flight. High above hangs a garlanded shield, with the inscription: QUANTA STRAGE VIRUM SUBLIMIS ALEXIA CESSIT, CAESAREIS AQUILIS PICTA TABELLA NOTAT. Below hang the escutcheons of Bavaria and Baden (Duke William IV and his wife Jacoba of Baden). Below on the right upon the trunk of a tree:

1533


MF

Wood. — 1.62 m h., 1.22 m br. — Same derivation as the preceding. — Cab. 5.

Michael Ostendorfer,

worked in Ratisbon after 1519, died in that city 1559. Pupil and successor of A. Altdorfer.

296. (760.) Scene from the Apocalypse. God the Father sits upon the throne in a glory, with the Book of Revelation and the Lamb, surrounded by the four evangelical

animals and the host of the redeemed. The Angel of Reconciliation, with the cross, stands between the angels of destruction, who spout forth blood, fire and water, and the angels armed with swords, who call mankind to judgment from the four corners of the world. Below, the chosen of the earth are sealed with the seal of God upon the forehead. In the centre, below, the monogram:  Wood. — 0.81 m h., 0.75 m br. — Obtained by King Ludwig I from the estate of Count Rechberg in 1834. — Cab. 5.

School of Ratisbon.

223. (728.) Portrait of Duke William IV of Bavaria, in rich costume. Half figure, to the right. Background, landscape; above, golden festoons. Upon the reverse: the coat-arms of the Duke and his wife, with the following inscription upon a scroll: ICH HABS IM HERZ W. H. I. BAIRN — IACOBA H. I. BAIRN IST GANCZ DEIN EIGEN. (I have it at heart, William, Duke of Bavaria. Jacoba, Duchess of Bavaria, is all thine own.) Below, the date 1526.

Wood, curved above. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Paintings by the same hand, in the Gallery of Schleissheim (Nos. 115 to 118) and in the National Museum of Munich were attributed by the author of the Schleissheim Catalogue of 1775 to Hans Wertinger, who is known from records to have worked at Landshut from 1494 to 1526 as Court Painter. (Compare: Sighart, *Geschichte der bildenden Kunst in Bayern*, p. 583.) These works might, however, be attributed with equal probability to the Court Painter Hans Ostendorfer, of Munich. — Cab. 4.

224. (742.) Portrait of the Duchess Maria Jacoba, wife of Duke William IV of Bavaria, born Princess of Baden. Companion-piece to No. 223.

Wood. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 4.

297. (Schl. 366.) Portrait of the Count Palatine John, Administrator of the Bishopric of Ratisbon. Breast-piece. Face to the left, full beard, the hands with many rings, crossed. He wears a black cap, a black silk vest with sleeves puffed and slashed, a shirt ornamented with gold, and a gold chain. Background, landscape. Above, golden festoons and the inscription: IOHAN CO : PH : RENI ATMINISTRATOR RATESPONENSIS.

Wood. — 0.71 m h., 0.47 m br. — Electoral Gallery of Munich. — Cab. 5.

Upper German, 1523 and 1533.

298. (Schl. 1413.) Death of Lucrece. Over a transparent under-garment she wears a red robe lined with fur, a veil fastened at the fore-head with a pearl brooch, and a

rich necklace with a heart-shaped ornament. Upon a shield, above her head, is inscribed: **LVCRECIA . ROMANA 1523.**

Wood. — 0.67 m h., 0.51 m br. — Electoral Gallery of Munich. — It is not certain that this picture is to be attributed to the Upper German School. — Cab. 5.

299. (725.) Portrait of one George Weiss, in a black cap, red coat and black robe. Breast-piece. Signed, upon the back: **GOERG WEISZ SEINES ALTERS XXXIII M. D. . XXXIII:** Beneath a coat-of-arms: three flowers in horizontal bands, yellow upon red ground, in the upper half field a black half-eagle upon a yellow ground; the lower half field plain yellow.

Wood. — 0.50 m h., 0.35 m br. — Boisseree Collection. — Lith. by Strixner and Schöninger. — Probably the work of a painter of Passau, to whom are also to be attributed that bearing the number 1 in the Gallery of Brussels, and the Portrait of Hans von Schenitz in the André Collection at Paris. — Cab. 5.

Hans Schöpfer the Elder,


worked in Munich, where he is mentioned in documents after 1535.

300. (12.) Portrait of the Margrave Philibert of Baden, the right hand upon the side, the left upon the sword. He wears a black cap trimmed with gold, a yellowish-red underdress, and a black robe; a heavy gold chain, and a gold ornament upon a black cord around his neck. Green patterned background. Half-figure, full face.


Canvas. — 0.63 m h., 0.47 m br. — Electoral Gallery of Munich. — According to the inscription upon an original repetition of this picture, now in the Germanic Museum in Nuremberg, the work was executed in 1549, and represents the Margrave in his thirteenth year. — Cab. 4.

Hans Muelich,

(later Mielich), born in Munich 1516, died in that city, March 10, 1572. Probably a pupil of M. Ostendorfer; afterwards under Italian influence.

301. (50.) Portrait of a man with a black beard, (perhaps the patrician Liegsalz,) in a black robe trimmed with fur. In the background, a green tapestry. Half-figure, full-face. Signed upon the table covered with blue, under **1540** the leaves of a lemon tree, with date and monogram  Upon a paper under the right hand: **ETATIS SVE XXXVIII. See No. 302.**

Wood. — 0.80 m h., 0.61 m br. — Bought by Elector Charles Theodore in 1793. — Cab. 4.

302. (52.) Portrait of a woman in a black dress. The green drapery leaves open upon the left a view of a landscape. On the parapet, date and monogram: **1542** Below at the left, on the corner of a table: **DO MAN**  **1540 ZALT DO** **WART ICH 37 IAR ALT.** Companion-piece to Nr. 301.

Wood. — 0.80 m h., 0.61 m br. — Derivation same as the preceding. — Cab. 4.

DUTCH PAINTERS.

Hall IV. — Cabinets VI—XI and XXIII.

Cornelis Cornelisz van Haarlem,

born in Haarlem 1562, died in that city 1638. Pupil of Peetër Peetersz in Amsterdam, afterwards of Gillis Coignet in Antwerp. Worked chiefly in Haarlem.

303. (Schl. 361.) Suffer Little Children to come unto Me. Christ, sitting in the centre, takes a little naked boy upon his knee., while a second reaches upward towards him. Round about are disciples and mothers with their children. Signed upon a stone **CH. 1614—** which serves the Saviour as a foot-stool:

Wood. — 1.07 m h., 1.56 m br. — Obtained in 1820 from von Baligand, Chief Director of the Post. — Hall II.

Joachim Tonisz Uyte-Wael (Wttewaall),

born in Utrecht 1566. Pupil of Joost de Beer. After several years stay in Italy and France, was taken as master into the Guild of Utrecht in 1592. Died Aug. 13, 1638.

304. (962.) Marriage of Peleus and Thetis. Eris throws the apple of discord among the Olympian guests. The Muses sing to the organ and lyre, while cupids strew flowers, and the followers of Bacchus pay homage to the gifts of the God.

Copper. — 0.16 m h., 0.21 m br. — Mannheim Gallery. — Cab. 6.

Dutch, about 1600.

305. (1301.) Christ, at the age of twelve, in red under garment and blue mantle, stands teaching among the doctors and Pharisees in the Temple. Full figures, life-size.

Canvas. — 2.00 m h., 1.46 m br. — Zweibrücken Gallery. — Engr. by C. Hess, Phot. by Hanfstängl. — Traditionally ascribed to Honthorst. — A work by the same hand is in the Gallery of Darmstadt, No. 311. — Hall IV.

Abraham Bloemaert,

born at Gorkum Dec. 25th, 1564, died at Utrecht Jan. 27, 1651. Pupil of Joost de Beer. Was several years in Paris; afterwards with Jerome Francken in Utrecht and Amsterdam.

306. (216.) Plato, surrounded by his pupils, is mocked by Diogenes, who, appearing in a doorway on the left, points to the plucked fowl.

Canvas. — 104 m h., 133 m br. — Mannheim Gallery. — Hall IV.

307. (187.) The Awakening of Lazarus, who, upon the left, supported by one of the Apostles, endeavors to rise. Before him, upon his right, is Christ, and at his side the sisters of Lazarus. Signed below in the right hand corner: 1607.

Wood. — 2.20 m h., 1.82 m br. — Düsseldorf Gallery. — Hall IV.

Gerard van Honthorst,

(called by the Italians, »Gherardo dalle Notti«), born in Utrecht, Nov. 4th, 1590, died in that city April 27th, 1656. Pupil of Abraham Bloemaert; influenced in Italy by Caravaggio. Worked in Italy, Utrecht, London and the Hague.

308. (342.) The Prodigal Son sits at a table facing the background and looks by candlelight into his tankard, which is nearly empty. Opposite to him, a girl playing upon a lute; on the right another girl; on the left, behind an open book and a globe, an old woman and a nursling. The open book shows a figure by C. Barlaeus and an engraving under which is the signature completed in modern times: Gert van Honthorst f. 1623. Knee-piece, figures of life-size.

Canvas. — 1.23 m h., 1.55 m br. — Zweibrücken Gallery. — Lith. by J. Piloty. — Phot. by Hanfstängl. — Hall IV.

309. (1407.) The Prodigal Son lying back in the arms of a courtesan, lifts his glass, laughing, while an old woman looks on. Around the covered table at the right, are two young men and two girls. Knee-piece by candle-light.

Canvas. — 1.32 m h., 1.98 m br. — Electoral Gallery of Munich. — Hall IV.

310. (310.) An Angel delivering St. Peter from Prison. In the right foreground, a soldier in armor sleeping upon a bench; in the background, another watchman.

Canvas. — 1.52 m h., 1.96 m br. — Mannheim Gallery. — Lith. by J. Piloty. — Hall IV.

311. (328.) Ceres seeking her Daughter, Proserpine, carried away by Pluto. In the hut of an old woman, who

kneels before her with a light in her hand, she receives a refreshing draught. On her right a boy mocking the goddess because of her hasty drinking. Full-figures, life-size.

Canvas. — 1.74 m. h., 2.20 m. br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IV.

312. (338.) Cimon and Pera. The daughter gives her breast to her father who is condemned to die of hunger, and whom she is permitted to visit in his prison. Knee-piece.

Canvas. — 1.20 m. h., 1.49 m. br. — Electoral Gallery of Munich. — Lith. by F. Piloty. Etched by J. Hauber. Engr. by J. C. Schleich. Phot. by Hanfstängl. — Hall IV.

Michiel Jansze Mierevelt,

(Miereveld) born in Delft May 1st, 1567, died in that city June 27th, 1641. Pupil of Willem Willemsz and of Anthonis van Montfoort at Utrecht; worked in Delft and the Hague.

313. (1017.) Portrait of a man with short, white hair, white beard and moustache, dressed in black, with white neck-ruff. Breast-piece. Signed in the left corner above: Anno 1635.

Wood. — 0.65 m. h., 0.57 m. br. — From the private collection of King Maximilian I. — Hall IV.

314. (925.) Portrait of a man with a pale face, reddish beard, turning to gray, broad-brimmed hat, high neck-ruff and black coat. Breast-piece, to the right.

Wood. — 0.60 m. h., 0.51 m. br. — From the Palace at Würzburg. — Phot. by Hanfstängl. — Cab. 6.

Bartholomäus van der Helst,

born in Haarlem 1611 or 1612, Pupil of Nic. Elias, came to Amsterdam in 1636, where he appears among the founders of the Guild of St. Luke in 1653, and died in December, 1670.

315. (1287.) Portrait of a man in a black satin garment, with white cuffs and narrow, turned-over collar; he holds in the left hand, supported upon his hip, his gloves; in the right, his hat. Signed on the right below: *B. vander Helst. 1649* Knee-piece.

Canvas. — 1.10 m. h., 0.88 m. br. — From the Palace of Ansbach. — Phot. by Hanfstängl. — Hall IV.

316. (1297.) Portrait of a woman in a black satin robe, red under-dress with border trimmed with gold, and broad, white, turned-over collar; in the right hand a fan, and holding the dress with the left. Strings of pearls about the cap,



317. Bartholomaeus van der Helst (?)

neck and arms; diamond ornaments in the ears and upon the stomacher and fingers. Signed below on the left, indistinctly, like the companion piece, No. 315. Knee-piece.

Canvas. — 1.10 m. h., 0.88 m. br. — From the Palace of Ansbach. — Phot. by Hanfstängl. — Hall IV.

317. (224.) Portrait of the Dutch Lieutenant-Admiral Marten Harpertzoon Tromp, dressed in black, with steel neck-plate, the white cuffs and turned-over collar edged with lace; the left hand resting on his hip, and holding in his right a bamboo cane. Knee-piece, to the right.

Wood. — 112 m. h., 0.85 m. br. — Mannheim Gallery. — Phot. by Hanfstängl. The attribution to van der Helst is uncertain; the picture may possibly be the work of Th. de Keyser. — Hall IV.

Dutch, about 1640.

318. (1002.) Portrait of Andrien von Montesquiou-Montluc, Count of Carmain, Prince of Chabonais, with dark hair, in steel coat of mail, with turned-over collar of lace, and white, embroidered sash.

Wood. — 0.65 m. h., 0.56 m. br. — Düsseldorf Gallery. — Hall IV.

Jan Anth. van Ravestyn,

born in the Hague 1572 (?) died in that city June 18th. (?) 1657. Worked in the Hague.

319. (182.) Portrait of a man dressed in black, with a letter in his hand. Knee-piece, to the right. Signed below, on the right:

Wood. — 1.02 m. h., 0.73 m. br. — Phot. by Hanfstängl. This picture and its companion-piece, No. 320, were obtained in the year 1792 from Manfredo Rymni in Schaffhausen. — Hall IV.

Jan Ravestyn. F.

320. (184.) Portrait of a woman dressed in black, with a »millstone« ruff and gold girdle-chain, the fan hanging from which she holds in her right hand. Knee-piece, to the left. Signed in the groundwork, like the preceding companion-piece.

Wood. — Size and derivation like the preceding. Phot. by Hanfstängl. — Hall IV.

321. (Schl. 27.) Portrait of a man with a chin-beard and moustache, white collar and black dress. In the girdle is a gold cross, which hangs from a black neck-band. Signed above, on the left: A^o 1622 Aetatis 43

the left: *Jan Ravestyn. Pt*

Wood. — 0.63 m. h., 0.52 m. br. — From the Mannheim Gallery. — Cab. 6.

Abraham de Vries,

probably from Rotterdam; worked in Amsterdam from 1630 to 1640; member of the Guild in the Hague in 1644, died in that city about 1650.

322. (870.) Portrait of a lady in mourning; hair blonde, full face. Breast-piece. Signed:

Canvas. — 0.65 m h., 0.53 m br. — Electoral Gallery of Munich. — The genuineness of the lower half of the inscription is questionable. — Hall IV.

AB
anno 1629
A. de Vris
1629.

Abraham Willaerts,

born in Utrecht 1613, (?) died in that city 1671. (?) Pupil of his father, Adam Willaerts, after 1624, and of Jan Bylert; later of Simon Vouet in Paris. Worked in Utrecht and Paris.

323. (1406.) Family portraits. The two parents, dressed in black, sit opposite to each other at a table. The father explains the celestial globe to his little son, who stands near, dressed in gray, with blonde hair, holding a plumed hat. Behind, upon a wall above, a bookshelf and drapery. Signed upon the globe: Full figures, life-size.

Canvas. — 1.30 m h., 1.95 m br. — Mannheim Gallery. — Hall IV.

AB. Willa...
FECIT ANNO 1639

Rembrandt Harmensz van Ryn,

born in Leyden July 15th, 1606, received as master in Amsterdam after 1631, buried in that city October 8, 1669. Pupil of Jacob van Swanenburgh in Leyden, afterwards of Peter Lastmann and perhaps of Jacob Pynas. Worked in Leyden, and, chiefly, in Amsterdam.

324. (1299.) The Holy Family. The Virgin Mary sitting near the cradle, holds in her lap the Child, sleeping upon a fox-skin. St. Joseph, leaning upon the cradle, bends toward the Child. Signed:

Canvas. — 1.93 m h., 1.30 m br. — Mannheim Gallery. — Etched by P. Halm.

— Phot. by Hanfstängl. — Compare: Bode, Rembrandt's früheste Thätigkeit, Graph. Künste III. p. 49; and Studien zur holl. Kg. p. 390 and 372.) — Hall IV.

Rembrandt. f. 1631.



324. Rembrandt van Ryn

325. (195.) Portrait of a Turk with a gray beard, face towards the left, with a rich turban and a mantle embroidered with gold; in his left hand a cane, mounted in metal. Breast-piece. Signed upon the left groundwork:

Rembrandt. f. 1633

Wood. — Oval, 0.84 m h., 0.63 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien z. holl. Kg. p. 414 and 573.) — Hall IV.

326. (849.) The Descent from the Cross. The body of Christ is taken from the cross by five men and upheld by those standing below. The Virgin Mary lies fainting in the arms of the Magdalen, surrounded by several of the disciples. Signed below, on the left:

C Rembrandt. f

Wood, curved above. — 0.89 m h., 0.65 m br. — Etched by Rembrandt himself, (Bartsch 81), by C. Hess in small folio, and in octavo and by J. L. Raab. Phot. by Hanfstängl. — Painted in 1633 for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. Rembrandt repeated this composition upon a larger scale and with alterations in a picture which was transferred from Cassel to the Hermitage in St. Petersburg. (Comp.: Vosmaer, Rembrandt II. Edition, p. 479. Bode, Studien 572.) — Cab. 8.

327. (850.) Christ lifted up upon the Cross. Behind the group an oriental horseman. The man in a blue cap and jacket, clasping the foot of the cross, appears to be the portrait of Rembrandt. See: No. 326.

Canvas. — 0.96 m h., 0.72 m br. — Etched by C. Hess. — Phot. by Hanfstängl. — Painted in 1633 for the Stadtholder of the Netherlands, Prince Frederick Henry; acquired later for the Düsseldorf Gallery. (Comp.: Vosmaer, Rembrandt, p. 497. Bode, Studien, p. 434, 573.) — Cab. 8.

328. (847.) The Ascension. The Saviour, in white garments, rising in a glory, is borne upon the clouds by angels. Below are the disciples, on the left a palm-tree. Signed on the right below. See No. 326.

Rembrandt. f. 1636

Canvas, curved above. — 0.92 m h., 0.67 m br. — Etched by C. Hess. Phot. by Hanfstängl. Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. — (Comp.: Vosmaer, Rembrandt. Bode, work quoted above, p. 512.) — Cab. 8.

329. (851.) The Resurrection. Christ rising from the grave, the cover of which has been lifted by an angel in a glory of light. The watchers, affrighted, rush about in confusion. On the right approach the women. Night-piece. Signed below on the border, to the left:

Rembrandt. f. 1639.

See No. 326.

Canvas, mounted on wood, curved above. — 0.94 m h., 0.70 m br. — Etched by

C. Hess. — Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. (Comp.: Vosmaer, p. 519.) According to the inscription upon the back: »Rembrandt creavit me. P. H. Brinckmann resuscitavit Te 1775«, this picture was restored by the Electoral Court-Painter in Mannheim. (Comp.: Vosmaer and Bode, works quoted above.) — Cab. 8.

330. (852.) The Entombment. Nicodemus and Joseph of Arimathea watch while their servants lay the body of Christ in the grave; at the foot are the Virgin and two holy women. Several disciples are visible at the opening of the cavern, through which is seen a view of Golgotha. Evening twilight. The scene is lighted by the candle held by Nicodemus. See No. 326.

Canvas, curved above. — 0.93 m h., 0.69 m br. — Etched by C. Hess. Phot. by Hanfstängl. — Painted, like the preceding, in 1639, for the Stadtholder of the Netherlands. (Comp.: Vosmaer, work quoted above.) — Cab. 8.

331. (848.) The Adoration of the Shepherds. The Virgin Mary sits near the Child, before whom the shepherds stand and kneel, lighted by a lamp which St. Joseph holds over the manger. Signed, in the left corner below: *ndt f 1646.*

Canvas, curved above. — 0.97 m h., 0.72 m br. — Etched by C. Hess. Phot. by Hanfstängl. — Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. — Cab. 8.

332. (179.) The Sacrifice of Isaac. Abraham with his left hand presses the head of his son upon the altar of wood; an angel, floating downwards, seizes the uplifted right hand from which drops the knife. In the left background the ram. Signed upon the lower border: *Rembrandt verandert. En ober geschildert. 1636.*

Canvas. — 1.94 m h., 1.31 m br. — Mannheim Gallery. — Engraved by J. G. Haid. Phot. by Hanfstängl. — (Comp.: Bode, Studien p. 431, 572.) — Hall IV.

333. (196.) Portrait of the artist himself, at an advanced age, with a fur cap and red mantle trimmed with fur; the left hand resting upon the breast; looking out of the picture. Breast-piece. Signed above on the left, by scratching into the paint before it was dry: *Rembrandt f 1654*

Wood, the upper corners cut off. — 0.82 m h., 0.67 m br. — Düsseldorf Gallery. — Etched by C. Hess in small folio and octavo. Etched by J. L. Raab. Phot. by Hanfstängl. — (Comp.: Bode, Studien zur holländ. Kunstgeschichte, Braunschweig, 1883, who questions the authenticity.) If an imitation, it is not modern, since it is mentioned as being in the Düsseldorf Gallery in 1751. (Comp.: Van Gool, De Neue Schouburg. 1751. II., p. 839.) — Hall IV.



332. Rembrandt van Ryn

IN
LIBRARY

School of Rembrandt.

334. (1215.) The Repose upon the Flight into Egypt. Night-piece. The Virgin Mary with the Child sits under a group of trees, near a ruined hut and plays with a little dog by the light of a lantern, while St. Joseph is busied about the ass.

Canvas. — 0.72 m h., 0.63 m br. — Düsseldorf Gallery. — Cab. 8.

Jan Livens (Lievens),

born in Leyden, Oct. 24th, 1607, died in the same town early in June 1674. Pupil of Joris van Schooten in Leyden, afterwards influenced by Rembrandt. Worked in Leyden, England, Antwerp and the Hague.

335. (306.) An old man with a gray beard and black skull-cap, holding an hour-glass in his right hand. Half figure, full face.

Canvas. — 0.81 m h., 0.68 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IV.

336. (302.) Portrait of an old man with white hair and long beard, in a black coat trimmed with fur, under which the right hand is seen. Breast-piece.

Canvas. — 0.70 m h., 0.58 m br. — Zweibrücken-Gallery. — Hall IV.

Willem de Poorter,

born in Haarlem. One of the earliest pupils of Rembrandt. In 1645 was still working in the city of his birth.

337. (Schl. 940.) The Awakening of Lazarus, who is just rising from the grave, surrounded by his kneeling relatives. Signed below, (old forgery): Rembrandt f.

Wood. — 0.28 m h., 0.22 m br. — Zweibrücken Gallery. — Cab. 8.

Ferdinand Bol,

born at Dortrecht in June 1616, died in Amsterdam in July 1680. Pupil of Rembrandt. Worked in Amsterdam.

338. (323.) Portrait of a man, said to be the painter Govaert Flinck (?) with a low cap; the hands lying over each other on the table. The signature: Rembrandt f. 1642, has proved to be spurious and to have been added over a later repainting.

Canvas. — 0.85 m h., 0.71 m br. Düsseldorf Gallery. — Etched by C. Hess. Lith. by W. Flachenecker. Phot. by Hanfstängl. — (Compare: H. Havard, *L'Art Hollandais* II, 132.) — Hall IV.

339. (329.) Portrait of the wife of the preceding. Signed:
Half figure. Companion-piece to
No. 338.

F 602 f

Canvas. — Size, derivation, reproductions and critical literature like the preceding. The inscription: Rembrandt f. 1642 proved to be false, and on its erasure traces of the genuine signature appeared. — Hall IV.

340. (301.) Portrait of a man dressed in black, with a bald head and furrowed brow, the right hand upon his breast.

Wood. — 0.65 m. h., 0.50 m. br. — Mannheim Gallery. The attribution to Bol is doubtful, but it is at least certain that this portrait is by a painter of Rembrandt's school. — Hall IV.

341. (337.) Portrait of a young man, dressed in black, with a broad brimmed felt hat, the right hand upon his breast; in the left his gloves. Half figure.

Canvas. — 1.12 m. h., 1.00 m. br. — Mannheim Gallery. — Phot. by Hanfstängl. Attribution doubtful, in style resembling the work of Rembrandt. — Hall IV.

342. (343.) Portrait of a young woman dressed in black, with a »mill-stone« ruff, wound about her hips a gold chain, which she holds in her right hand, and from which hangs a fan of black ostrich feathers. Half figure. Companion-piece to 341.

Canvas. — Size, derivation, and reproductions like the preceding. — Hall IV.

Govert Flinck,

born in Cleves, Jan. 25th, 1615, died in Amsterdam Feb. 2^d, 1660. Pupil of Lambert Jakobsz in Leeuwarden; afterwards of Rembrandt in Amsterdam.

343. (312.) A Dutch Guard-room. Three soldiers sit at a table, playing at dice; a fourth looks on. Half figures.

Wood. — 0.89 m. h., 1.22 m. br. — Zweibrücken Gallery. — Lith. by F. Piloty. — Hall IV.

Carel Fabritius,

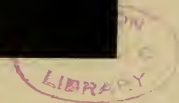
born about 1624, fell a victim to the explosion of a powder magazine in Delft on Oct. 12th, 1654. Pupil of Rembrandt, worked first in Amsterdam, in his last two years in Delft. (Compare: Havard, L'Art Hollandais. IV 1881 p. 43 to 80.)

344. (1295.) Portrait of a young man with long, curled brown hair, in a black cap, red vest with standing collar, and black coat. Breast-piece, to the right.

Canvas. 0.59 m. h., 0.50 m. br. — Mannheim Gallery. The remains of a name, inscribed below on the right, show plainly the letter C. and do not favor the opinion that this picture is by Barn. Fabritius or by Rembrandt himself. — Cab. 10.



345. Carel Fabritius



345. (Schl. 260.) A young man with long dark hair parted in the middle, and a red and yellow over garment; in his left hand a manuscript, in his right a pen. Half figure, full face; probably a portrait of the writing-master, Jan Haaring the Younger in Amsterdam.

Canvas. — 0.98 m. h., 0.77 m. br. — Mannheim Gallery. From the Palace in Würzburg. (Compare: Bode, Studien zur Holländischen Malerei, 1883, who ascribes this picture to Rembrandt.) — Hall IV.

Barent Fabritius,

worked from 1657 to 1659 in London, otherwise at Delft or Amsterdam. Paintings by his hand bear dates from 1656 to 1672.

346. (856.) Portrait of a young man with a red cap, the shirt open upon the neck. Breast-piece.

Canvas, mounted on wood. — 0.64 m. h., 0.47 m. br. — From the Electoral Palace in Munich. Etched by C. Hess. — Attribution uncertain. — Hall IV.

Jacob de Wet,

born before 1615, worked in Haarlem from 1633 to 1671.

347. (859.) Abraham sending away Hagar with her son Ishmael. In the background Sarah with her son Isaac. Evening.

Wood. — 0.42 m. h., 0.53 m. br. — Zweibrücken Gallery. — Cab. 8.

Gerbrandt van den Eeckhout,

born in Amsterdam Aug. 19th, 1621, died in that city September, 1674. Pupil of Rembrandt. Worked in Amsterdam.

348. (871.) Christ at the age of twelve, sitting upon the step of a prayer-desk, with his right hand uplifted, speaks to the doctors sitting and standing about him. Signed on the left below:

*G. v. Eeckhout fecit
A^o 1662*

Canvas. — 0.68 m. h., 0.83 m. br. — Düsseldorf Gallery. — Etched by C. Hess. — Cab. 8.

349. (204.) Abraham sending away Hagar and her son Ishmael. In the right background Sarah and the little Isaac look after them through a window. Full figures; life-size. Pieced out below and above.

Canvas. — 2.53 m. h., 1.83 m. br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.

350. (213.) Isaac, resting upon his couch, gives the paternal blessing to Jacob, in the presence of Rebecca. Signed on the right below (imperfectly preserved):

J Van Den..

Canvas. — 1.07 m h., 1.18 m br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.

Jacob A. Backer,

born in Haarlingen 1608 or 1609 (?); died in Amsterdam Aug. 27th, 1651. Pupil of Lambert Jacobsz in Leeuwarden; after about 1632 with Rembrandt; later still, worked independently as a portrait painter in Amsterdam.

351. (924.) Portrait of a man dressed in black, with a black cap. Profile to the right, breast-piece.

Signed on the right below:

J.B.

Wood, originally oval. — 0.66 m in the larger, 0.50 m in the smaller diameter. Acquired, with the companion-piece, No. 352, from the Court Painter Charles Henry Brandt in Munich, 1784. — Cab. 7.

352. (942.) Portrait of a young woman in a brownish red dress, with a chain of gold and precious stones about her breast and a string of pearls in her hair. Breast-piece. Companion-piece to No. 351. Signed on the left below:

Backer.

Wood, originally oval. — 0.66 m in the larger, 0.50 m in the smaller diameter. — Derivation like the preceding. — Cab. 7.

Salomon Koninck,

born in Amsterdam in 1609, died in that city early in August, 1656. Pupil of D. Colyns, Fr. Venant and Cl. Moeyaert; influenced by the works of Rembrandt; worked in Amsterdam.

353. (882.) Christ as a boy teaching among the Pharisees and doctors in the Temple at Jerusalem.

Wood. — 0.84 m h., 0.71 m br. — Electoral Gallery of Munich. — Etched by C. Hess. Phot. by Hanfstängl. — Cab. 9.

Reynier van Gherwen,

is said by A. Bredius to have worked in Amsterdam, and to have died at that place late in 1661, or early in 1662.

354. (222.) Abraham, about to sacrifice his son Isaac, speaks to him for the last time. The angel appears above. Full figures, life-size. Signed near the right leg of Isaac:

v Gherwen.f.

Canvas. — 2.10 m h., 1.44 m br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.



359. Frans Hals

Aart de Gelder,

born in Dordrecht October 26, 1645, died in that town August, 1727. Pupil of Rembrandt. Worked at Dordrecht.

355. (200.) A Jewish Bride. Two women are arranging the white veil of the maiden, two others are visible in the background on the right, behind a table covered with red. Knee-piece.

Canvas. — 1.37 m h., 1.57 m br. — Mannheim Gallery. — Hall IV.

356. (Schl. 651.) Study for the portrait of a man with a gray beard, the head covered with a high, fur cap; the right arm lying upon a table, the hand holding a cane. Half figure. Pieced out upon all sides.

Canvas. — 1.07½ m h., 0.81½ m br. — Electoral Gallery of Munich. — Etched by C. Hess in 1788, and by M. Kellerhoven. — Hall IV.

Jan Victoors,

pupil of Rembrandt. Born about 1620 in Amsterdam, died at that place after 1672.

357. (239.) The aged Tobias, with his family, thanks God for his restored sight, and for the happy return of his son, while the accompanying angel, Raphael, disappears in the clouds. Full figures, life-size.

Signed upon a strip of paper lying upon the ground:

Jan Victoors f
1651

Canvas. — 1.62 m h., 2.04 m br. — From the estate of King Maximilian I. — Hall IV.

358. (846.) Portrait of an old, bearded man in a red coat and black cap. Breast-piece, full face.

Canvas, mounted on wood. — 0.63 m h., 0.46 m br. — Mannheim Gallery. — Cab. 10.

Frans Hals,

born in Antwerp 1580, died in Haarlem towards the end of Aug. 1666. Pupil of Karel van Mander of that city. Worked in Haarlem.

359. (311.) Group of family portraits. On a veranda opening upon a park sit the father and mother, surrounded by six children, of whom two boys on the left are occupied with a drawing; a third, on the right, plays with a dog, and three girls are gathered about a basket of fruit.

Canvas. — 2.22 m h., 2.97 m br. — Electoral Gallery in Munich. — Phot. by Hanf-stängl. The attribution to Hals is based upon the old inventories, and is accepted by Waagen and Bayersdorfer, but has been doubted by many other authorities. It is only certain that two Portraits of Girls in the Gallery at Cassel, (Nos. 122 and 123) hitherto ascribed to Van Dyck, are by the same hand. — Hall IV.

Jan Verspronck,

born in Haarlem 1597, died in that city towards the end of June 1662. Pupil of Frans Hals. After 1632, in the Guild of Haarlem.

360. (Schl. 447.) Portrait of a woman in a black dress, cuffs and collar edged with lace, the hands lying crossed, the right holding a fan. Half figure, to the left.

Canvas. — 0.79½ m h., 0.62 m br. — Mannheim Gallery. — (Comp.: Bode, Studien, p. 107.) — Hall IV.

Thomas de Keyser,

born in Amsterdam 1596 or 1597, died in that city early in June, 1667. Influenced by Frans Hals and in his later years by Rembrandt. Worked in Amsterdam from 1619 to 1660.

361. (1010.) A young business man, (possibly the son), renders his accounts to the master. A woman sits in an arm-chair on the left, holding her eyeglass in her left hand. The man stands on the right before a table, touching with his right hand a leaf of the account-book, while his left rests upon the table. Signed upon the left groundwork: **T. KEISER**
At the left, near the woman: ÆTAT 6z.
On the right, near the portrait of the man: ÆTAT 26. **1650**

Copper. — 0.62 m h., 0.75 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

Nicolas van Helt-Stokade,

born in Nymwegen, 1614, died in 1669. Pupil of his father-in-law, Marten Ryckaert; worked in Italy and Paris. Lived in Amsterdam after 1655.

362. (1222.) Portrait of George Pfründ, dressed in black, with broad, white turned-over collar. The left hand visible. Breast-piece, to the left.

Canvas. — 0.60 m h., 0.43 m br. — Düsseldorf Gallery. — Etched by C. C. Eimart. George Pfrund was an architect, sculptor and engraver, born 1603 at Flachsland near Windsheim in Franconia, died at Durlach, 1663. — Cab. 7.

Nicolaas Maes (Maas),

born in Dortrecht 1632, died in Amsterdam, November, 1693. Studied in Holland under the influence of Rembrandt, afterwards in Antwerp under that of the Flemish School. Worked in Dordrecht, Amsterdam and Antwerp.



365. Pieter Codde

363. (190.) Portrait of a young man with long, brown hair and brown mantle, looking out of the picture over the left shoulder. Background: landscape. Knee-piece, to the right.

Canvas. — 1.12 m h., 0.89 m br. — Mannheim Gallery. — Hall IV.

364. (191.) Portrait of a young woman in a red dress, the arms resting upon a table covered with a green cloth, upon which stands a vase of flowers. Knee-piece, full face. Companion-piece to the preceding.

Canvas. — 1.12 m h., 0.89 m br. — Mannheim Gallery. — Hall IV.

Pieter Codde,

born at Amsterdam 1599 or 1600; died in that city October 1678. Pupil of Frans Hals.

365. (Schl. 250.) A company of ten men and three women entertaining themselves with music and dancing. The three chief figures, before the table covered with green, dance a minuet.

Wood. — 0.48 m h., 0.70½ m br. — Bought in 1792 of de Vigneux. — Attribution uncertain. — Cab. 6.

Jacob Duck,

after 1621 (?) pupil of Joost Cornelisz in Utrecht; after 1630 or 1632 master of the Guild in Utrecht. (Comp.: Muller, Utrechtsche Archieven. 1880.)

366. (Schl. 251.) A loose woman fallen asleep over a tobacco-pipe. In the background a couple of lovers, and a man sleeping. Signed below on the right:

A DVCK

Wood. — 0.37 m h., 0.31 m br. — Zweibrücken Gallery. — Cab. 9.

367. (931.) Camp Scene. A woman putting on an officer's spurs. Behind is a man with a flask; further back, soldiers and a woman gathered round a field fire. Originally oval.

Wood. — 0.44 m h., 0.34 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien. p. 138.) — Cab. 11.

368. (941.) Two officers in a stall playing cards upon a drum. Behind, a group of soldiers sitting. Originally oval. Companion-piece to Nr. 367.

Wood. — 0.44 m h., 0.34 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien. p. 138.) — Cab. 11.

Adrian van Ostade,

born in Haarlem Dec. 1610, died in that city towards the end of April 1685. Pupil of Frans Hals. Worked in Haarlem.

369. (1005.) Interior of a Dutch peasant's room, with three peasants drinking and smoking; in front, a woman with a child sits upon a stool. Signed on the right, below:

A. ostade 1649.

Wood. — 0.32 m h., 0.27 m br. — Cab. 8.

370. (878.) A merry company of peasants in an inn. Some are dancing, some singing to the music of a violin. Signed:

Wood. — 0.45 m h., 0.38 m br. — Mannheim Gallery. — Etched by J. L. Raab. — Phot. by Hanfstängl. — Cab. 9.

A. ostade 164,

371. (874.) Peasants quarrelling in a village inn. The wives come to the help of the men. Through the barn door on the left, view of a village landscape. Companion-piece to the preceding. Signed below on the left:

A. Ostade. 1656

Wood. — 0.45 m h., 0.37 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 9.

372. (987.) Men and women smoking and joking with one another in the room of a Dutch peasant. In the foreground a man pulls a woman backward upon the floor. Signed below, on the right:

A. ostade

Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

373. (994.) A lively company of peasants in a Dutch village room. A man sitting in the centre, caressed by a woman, lifts his beer glass to a toast. Companion-piece to the preceding.

Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

374. (958.) A man in a reddish-brown garment, with a small black cap, sits upon a chair holding in his hands a glass of beer and a jug. Half figure to the right. Signed below on the left (of questionable authenticity):

Wood. — 0.24 m h., 0.19 m br. — Zweibrücken Gallery. — Cab. 10.

A. ostade

375. (835.) The interior of a shed. Around a well in the centre lie various utensils. Upon the floor, fish in an earthen vessel, and a dead fowl. A woman in the right middle



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372. Adriaen van Ostade

distance is cleaning an earthen dish; a boy looks on. Signed below on the right, (forged):

Canvas. — 0.88 m h., 0.69 m br. — Mannheim Gallery. It is very improbable that this picture is by Ostade. — Cab. 8.

A. ostade 1647.

Isaac van Ostade,

born in Haarlem towards the end of May 1621, died in that city Oct. 16th, 1649. Pupil of his brother Adrian. Worked in Haarlem.

376. (Schl. 608.) A peasant's room. A peasant cleaning the head of a child. In the left background three figures near the fire-place. Signed below:

Wood, oval. — 0.41 m h., 0.54 m br. — Zweibrücken Gallery. — Cab. 9.

*.....van. Ostade
1641*

377. (Schl. 607.) A winter landscape with sports upon the ice. Signed on the right, below, upon a sledge:

Wood. — 0.41 m h., 0.54 m br. — Companion-piece to the preceding, and of like derivation. — Cab. 9.

Isack van. Ostade

378. (843.) Winter landscape, with skaters upon a canal. Upon a bank in front stand a couple of one-horse sledges with travellers and baggage. In the right middle distance, an inn, before which the horses harnessed to a coach are being fed. Signed on the left below:

*Isack van Ostade
1644*

Wood. — 0.65 m h., 0.90 m br. — From the estate of King Maximilian I. — Cab. 6.

379. (1440.) Peasants drinking and amusing themselves before a village inn. In front of the door, begging musicians are playing. On the right, a booth. Signed on the right below:

Isack van Ost,

Canvas. — 0.81 m h., 0.72 m br. — Bequeathed to King Ludwig I by the State Councillor von Kirschbaum. — Cab. 8.

380. (1022.) In the middle of a street stands an ass laden with utensils and provender. On the left crouches the driver in the shadow of a bank overgrown with trees. On the right, distant view. Signed on the right below:

*Isack van.
Ostade.*

Wood. — 0.34 m h., 0.29 m br. — Zweibrücken Gallery. — Cab. 9.

381. (Schl. 609.) A Village Fair. Many figures, standing before a tent, among them women selling cakes and fruit, surrounded by their customers. On the left, dancers and a fiddler. In the foreground, a peasant vomiting. In the right middle distance, a booth before a church. Signed below in the middle: *Isack van Ostade*

Wood. — 0.70½ m h., 1.31 m br. — Mannheim Gallery. — Cab. 6.

Cornelis Bega,

born in Haarlem, November, 1620, died in that city Aug. 27th, 1664. Pupil of A. van Ostade.

382. (950.) Dutch peasants in an inn, smoking, drinking, dancing and singing with a violin. Signed on the right below: *Bega*

Canvas. — 0.43 m h., 0.28 m br. — Zweibrücken Gallery. — Cab. 9.

Hendrik Martensz Sorgh,

called Rokes, born in Rotterdam 1611, died in that city in 1669 or 1670. Pupil of William Buiteweg; influenced by the works of Adr. Brouwer. Worked in Rotterdam.

383. (1048.) A group of Dutch peasants in an inn. A woman peeling onions while a man, with a pot of beer, sitting next to her, holds his nose. Behind, on the left, three drinkers; in the middle an old woman, cleaning a child. On the right a girl kneeling before a fireplace. Signed upon the chimney-piece: *H. Sorgh 1646*

Wood, oval. — 0.42 m h., 0.55 m br. — Bought by King Maximilian I. — Cab. 7.

384. (1049.) Interior of a Dutch Inn. A peasant playing upon a fiddle to the guests around a table, who are drinking and smoking. In the right foreground the host is tapping a barrel. Signed on the left below the window: *H Sorgh*

Wood. — 0.49 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 10.

Quiryn Brekelenkam,

born, probably, in Swammerdam, entered the Guild of St. Luke at Leyden in 1648, died in that city 1668. (Comp.: Havard, l'Art Holl. IV. p. 103.)



389. Gerard Ter-Borch



385. (Schl. 93.) An old spinner eating from an earthen vessel. On the right, upon the table, bread and cheese, on the left, a large spinning-wheel. On the wall, a picture of a landscape framed in black. Signed upon the spinning-wheel:

Q B 1654

Wood. — 0.68½ m h., 0.57½ m br. — Acquired by the Elector Charles Theodore. — Cab. 8.

386. (Schl. 79.) A shopkeeper, surrounded by musical instruments, books, etc., weighing gold coins. In the background appears Death, who, lifting a curtain, threatens the man with an arrow. On the parapet of the window: a relief representing a boy playing with soap-bubbles. Beneath this: *Mors ultima linia (!) rerum 1586. (!)* Signed upon the edge of a book:

Q B 1668

Wood. — 0.46 m h., 0.38 m br. — Mannheim Gallery. — Cab. 7.

Richard Brakenburgh,

born in Haarlem, May, 1650, died in that city December 28, 1702. Pupil of A. van Ostade.

387. (Schl. 88.) A convivial company in an inn, with many figures. Signed on the right, below:

Canvas. — 1.11 m h., 1.47 m br. — Acquired from de Vigneux. — Cab. 9.

R Brakenburgh

Gerard Ter-Borch,


born at Zwolle in 1617, died at Deventer, December 8, 1681. Pupil of his father; studied in Haarlem, as a pupil of Pieter Molyn, under the influence of Frans Hals. Became in 1635 master of the Guild in Haarlem. After long residence in various countries of Europe, settled in Deventer.

388. (1062.) A trumpeter brings to a lady, clad in a white satin dress and reddish fur over-garment, a letter which, in the presence of her maid, she hesitates to take. Signed upon the letter:

Ter Borch

Wood. — 0.56 m h., 0.47 m br. — Electoral Gallery of Munich. — Lith. by L. Quaglio and J. Wölffle. Phot. by Hanfstängl. — Episode of a novel, painted by Ter-Borch in several pictures, now in Dresden, Amsterdam, Berlin, London (Bridgewater Gallery), and the Hague. — Cab. 9.

389. (1029.) A boy, sitting in a room and cleaning his dog of vermin. On the left lie writing materials and a school-book,

and, upon a foot-stool, a white felt hat. Signed on the left, below: 

Canvas mounted upon wood. — 0.45 m h., 0.27 m br. — Mannheim Gallery. — Lith. by L. Quaglio and by V. Leng. Phot. by Hanfstängl. — Cab. 9.

Michael Sweerts

called also Cavalier Swartz, and in Rome, Michele Suars?. Worked in Holland and Rome in the middle by of the 17th century. Known only by the following picture and by some etchings upon which he calls himself »eques et pictor.«

390. (243.) A Room in a Tavern. Four young men sit and stand, smoking and drinking, before a fire-place. One of those sitting holds a tankard to his mouth; the inn-keeper, standing, lifts his white cap. Through an open door on the left, a man is visible upon a wooden staircase.

Canvas. — 1.00 m h., 0.96 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Doubtless the same picture which, in 1783, was sold for 111 guildens, as a work of Cav. Swartz, from the collection of Pieter Locquet in Amsterdam, the description of which, in the catalogue of the auctioneer, No. 357, agrees with this work, (Comp.: Kramm Levensen werken etc. pp. 1593, 1594 and 1596 under the titles: Swarts, Swartz, Sweerts and Bertolotti artisti fiamminghi in Roma 1881.) No. 161, in the Harrach Gallery in Vienna, and perhaps No. 113 in the Gallery of Augsburg, are by the hand of the same master. — Hall IV.

Jan Steen,

born in Leyden, probably in 1626, died in that city, 1679 (buried Feb. 3^d). Pupil of Nic. Knupfer in Utrecht; afterwards of Adr. van Ostade and Jan van Goyen in the Hague. Became in 1648 master of the Guild in Leyden. Worked in Leyden, Haarlem and Delft.

391. (842). Quarrel between card-players in a tavern; one, trying to draw his sword, is kicked and belabored by another. A third, and a woman try to hold back the assailant, while an old man, across an over-turned table, threatens him with his fist. At the entrance, on the right, stands a drunken man with a beer-glass and a pipe.

Signed on the left below:

Canvas. — 0.65 m h., 0.52 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

Steen 1664

392. (855.) A doctor feeling the pulse of a sick woman. Behind her stands a waiting-maid; a young man in the doorway is talking with a girl. In the left foreground, a charcoal



392. Jan Steen



brazier, and by the door a small dog. Signed upon the paper held by the woman, beneath the verse: Daer helpt geen medecyn want het is minne pyn: *Steen* Canvas. — 0.61 m h., 9.52 m br. — Düsseldorf Gallery. Etched by J. L. Raab. Engr. by E. C. Thelott. Phot. by Hanfstängl. — Cab. 9.

Gerard Dou,

born, probably in Leyden, April 7th, 1613, died in that city, early in February, 1675. Pupil of the engraver Bart. Dolendo, of the painter upon glass, P. Kouwenhorn, and, after 1628, of Rembrandt.

393. (857.) Portrait of an aged painter at his easel. Upon the table before him lie a plaster bust, a dead peacock, an open book, a copper can, etc., which serve him as models. Signed under the engraving of the book: *Gov. 1649* Wood. — 0.67 m h., 0.53 m br. — Electoral Gallery of Munich. — Cab. 10.

394. (876.) A mountebank, standing upon a platform before a house, commends his medicines to the listeners: a peasant with a hare upon his back, a woman with a basket upon her arm, a cake baker who is cleaning her child, and a vender of vegetables who is passing with his cart. The artist with his palette in his hand, looks on from a window. In the background, the Gate-Tower of Haarlem. Signed on the right below, upon a stone border: *Gov 1652*

Wood. — 1.11 m h., 0.84 m br. — Düsseldorf Gallery. — Engr. by C. Hess, 1794. Lith. v. J. Wölfle. Phot. by Hanfstängl. — Cab. 10.

395. (858.) A beggar asks alms of an old woman selling vegetables and herrings before a ruin, while she is receiving money from a servant. In the left background, the Gate-Tower of Haarlem. Signed on the right, below, upon a barrel: *Gov 1654*

Wood. — 0.46 m h., 0.59 m br. — Mannheim Gallery. — Lith. by J. Wölfle. — Cab. 10.

396. (993.) Night Piece. A serving maid looking out of a window with a lighted candle in one hand, and a lantern in the other. Half figure. Signed on a cartouche upon the parapet of the window: *Gov 1658*

Wood, oval above. — 0.31 m h., 0.21 m br. — Mannheim Gallery. — Lith. by C. Feederle. Phot. by Hanfstängl. — Cab. 9.

397. (864.) Portrait of the artist by himself. He stands in an open colonnade, the right arm upon a tapestry-covered table, the left hand resting upon a cane. On the right, a view of the Gate-Tower of Haarlem. Knee-piece. Signed

upon the table, and on the right upon the plinth of a corner column: **Gov**

Wood. — 0.53 m h., 0.40 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 9. **Gov 1663 Et 33**

398. (881.) A herring-woman sits turned to the left, paring apples before a house, near a bench upon which are: the cask of herrings, onions and bread. In the left background, view of the Gate-Tower of Haarlem. Knee-piece. Signed upon the bench: **Gov 1667**

Wood. — 0.31 m h., 0.27 m br. — Zweibrücken Gallery. — Lith. by F. Dahmen. — Cab. 9.

399. (873.) A hermit kneels to the right in front of a ruin and prays before a crucifix, with hands folded upon a book. On a willow tree at the right hangs a lantern. Signed upon the book with the name; upon the clasp of the book with the initials and the date 1670.

Wood. — 0.44 m h., 0.34 m br. — Electoral Gallery in Munich. — Lith. by Wölffle. — Cab. 10.

400. (875.) A hermit, kneeling to the left, before an open book, adores the crucifix which he holds in his folded hands; surrounded by the usual accessories. Signed upon the edge of the lowest book: **Gov** Wood. — 0.34 m h., 0.29 m br. — Electoral Gallery of Munich. — Cab. 10.

401. (986.) Night Piece. An old woman, with two boys, sitting at a table cutting bread. Upon the table a ham, partially cut, a stone jug and an oil lamp. Signed below, under the window, like No. 400.

Wood. — 0.28 m h., 0.22 m br. — Mannheim Gallery. — Lith. by N. Strixner and by F. Stadler. — Cab. 8.

402. (853.) An old woman, with beseeching gesture, looks, toward the right, through an arched window framed in stone. Half figure. Signed on the left above, upon the impost, like Nr. 400.

Wood. — 0.29 m h., 0.21 m br. — Electoral Gallery of Munich. — Lith. by F. Dahmen. — Cab. 9.

403. (880.) A spinner sitting at a covered table, turned towards the right, says grace. Around about are household utensils, among which, on the right, is the large spinning-wheel. A sleeping dog lies in the foreground. Signed upon the wheel like No. 400.

Wood. — 0.27 m h., 0.29 m br. — Mannheim Gallery. — Lith. by R. Leiter. Etched by J. L. Raab. — Phot. by Hanfstängl. — Cab. 9.

404. (872.) An old woman with glasses upon her nose, cleans with a comb the head of a boy, who crouches before her. In the background another boy blows a bladder. In the left foreground a barrel; on the right a handbarrow with vegetables. Signed upon the barrel like No. 400.

Wood. — 0.36 m h., 0.30 m br. — Electoral Gallery of Munich. — Engraved by Feigl, 1776. — Phot. by Hanfstängl. — Cab. 10.

405. (951.) A servant-maid at an arched window, the parapet of which is ornamented with reliefs, empties a brass can. A woman, sitting in the background, cuts bread for a begging boy. Signed upon a birdcage on the right like No. 400.

Wood. — 0.37 m h., 0.28 m br. — Electoral Gallery of Munich. — Lith. by F. Dahmen. Phot. by Hanfstängl. — Cab. 10.

406. (863.) An old cake baker, under a vault, receives money from a customer by the light of a candle. In the foreground handbarrows, jars and a lantern; in the right background several figures by lantern and candle light.

Wood. — 0.60 m h., 0.48 m br. — Electoral Gallery of Munich. — Cab. 11.

407. (869.) A lady, dressed in yellow satin, sits by an open window, turned to the left, before a mirror upon a table. A waiting-maid dresses her hair. In the right foreground, a marble cooler.

Wood. — 0.75 m h., 0.59 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

408. (1109.) A praying hermit in a ruin kneeling, to the left, before a crucifix. Among the accessories is an open Chinese sunshade.

Wood. — 0.39 m h., 0.29 m br. — Mannheim Gallery. — Cab. 10.

Frans van Mieris the Elder,

born in Leyden April 12th, 1635, died in that city March 12th, 1681. Pupil of Abrah. Torenvliet, afterwards of Gerard Dou, worked in Leyden.

409. (1040.) The Oyster Breakfast. A lady in a white satin dress and scarlet jacket trimmed with fur, holds a wine-glass in her left hand, and with her right takes an oyster from a silver tray which a cavalier (the artist) smilingly presents to her. Signed on the right border, below:

*Frans van Mieris fecit
Leyd. Bat.*

Wood. — 0.27 m h., 0.20 m br. — Electoral Gallery of Munich. — Lith. by A. Strixner and J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 9.

No 1661.

410. (945.) Portrait of the artist, by himself; in a black mantle and red cap with feathers. Looking cheerfully out of the picture. Breast-Piece, to the right. Signed on the right ground-work: *Jvan Mieris*
Ano 1667.

Wood, oval. — 0.12 m h., 0.08 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

411. (947.) Portrait of a lady in negligé, the wife of the artist. Bust, to the left. Signed upon the right ground-work like the preceding companion-piece.

Wood oval. — 0.11 m h., 0.08 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

412. (866.) Soldier in armor, with a plumed hat and bright neckcloth; a clay pipe in the left hand, which lies over the back of a chair; he blows a cloud of smoke. Half figure. Signed upon the right groundwork: *Jvan Mieris*
Anno 1662

Wood. — 0.14 m h., 0.11 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

413. (868.) A lady playing with a lap-dog. Half figure; full face. Signed upon the right groundwork like the preceding companion-piece.

Wood. — 0.14 m h., 0.11 m br. — Mannheim Gallery. Phot. by Hanfstängl. — Cab. 10.

414. (1009.) A lady in a yellow satin dress and red velvet jacket trimmed with fur, offers an almond to her parrot. Knee-piece, to the left.

Signed in the left corner, above: *Jvan Mieris fecit. Anno 1663*

Wood. — 0.22 m h., 0.18 m br. — Electoral Gallery of Munich. — Engraved by J. S. Klauber 1789 and by Burger. — Lith. by N. Strixner and J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

415. (1007.) A woman in a brown satin dress with white, puffed sleeves, playing the lute. Upon the table covered with red, at the left, an open note-book. Upon the right, above, green drapery. Knee-piece; full face. Signed in the left corner above, like the preceding companion-piece.

Wood. — 0.22 m h., 0.17 m br. — Electoral Gallery of Munich. — Etched by B. Weiss. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

416. (988.) The »Cavalry Boot«. Upon a table on the left, lie a pistolcase, a cavalry boot and other articles. In the background the artist (?) with a clay pipe in his right hand,



417. Frans van Mieris

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speaking to a woman who holds a wineglass in her left. *Frans van Mieris fecit Ao 1666.*
Signed on the left, below:

Wood curved above. — 0.27 m h., 0.17 m br. — Mannheim Gallery. Phot. by Hanfstängl. — Cab. 9.

417. (879.) A lady in a yellow satin dress and reddish brown over-garment trimmed with fur, sinks, fainting, into the arms of an elderly woman. The physician, standing behind the group, looks searchingly into a glass of urine. In the background, two maid servants, the one on the right drying her eyes while holding in her left hand a burning thread. Signed upon the back of the chair above: Upon the lower rundle is the date: *Frans van Mieris*

Wood, curved above. — 0.44 m h., 0.31 m br. — Mannheim Gallery. — Lith. by N. Strixner and J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

Ao 1662

418. (867.) A boy, with a red cap and blue sash, beats a drum; another, behind him, on the left, blows upon a pipe. Half figures. Signed in the left corner, below: *Frans van Mieris*

Copper. — 0.17 m h., 0.14 m br. — Electoral Gallery of Munich. — Engraved by C. Sturm. Lith. by F. Dahmen. Phot. by Hanfstängl. — Cab. 10.

Ao 1670...

419. (567.) In an arched window, a trumpeter, full face, blows into his trumpet. In the background sits a man at a table. Signed on the left below: *F.V. Mieris 1672*

Wood — 0.28 m h., 0.23³/₄ m br. — Zweibrücken Gallery. — Cab. 9.

420. (1006.) An officer, sleeping by the side of an innkeeper, who shows to his wife a goldpiece and signifies to her to be silent. Lying about upon the floor and table are travelling equipments. Signed upon the window frame on the left: *Frans van Mieris*

Wood. — 0.42 m h., 0.32 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

421. (1058.) An old soldier in armor, with a fur cap ornamented with feathers, sits at a table, a clay pipe in his right hand, his left resting upon his hip. Upon the table, on the left, a wooden beer jug. Knee-piece. Signed on the table, at the left, like the preceding picture.

Wood. — 0.19 m h., 0.16 m br. — Electoral Gallery of Munich. — Lith. by N. Strixner. Phot. by Hanfstängl. — Cab. 10.

422. (1014.) Interior of a peasant's room. Two peasants sit at a table; one of them cuts tobacco and talks with a woman; the other drinks. In the left corner, a barrel; on the right, an earthen vessel, with shellfish. Signed on the right below:

Wood. — 0.38 m h., 0.30 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

Fran Mieris

423. (1015.) A lady in a white satin dress and plumed hat, stands looking at herself in a mirror. Before her, on the left, a small dog, and a pair of green velvet slippers. On the right, an arm chair. No signature.

Wood, originally curved above. — 0.43 m h., 0.32 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

Gabriel Metsu,

born in Leyden, about 1630, died in Amsterdam Oct. 1667. Pupil of Ger. Dou in Leyden. In 1648 was taken into the Guild in his native city. After 1650, worked in Amsterdam.

424. (1121.) Peasant's room in which is celebrated the Twelfth Night festival. The bean-king, sitting in an armchair, is emptying his tall glass; two women sit opposite to him at the other end of the table, and in the foreground a child in a high chair. Behind the table are a boy and a man with foolscap and fiddle; by the fireplace a woman with a pan. In the background enters a girl with dishes and a three flamed light, on the right a man carries a heavy basket down a stairway. Signed on the right, upon the child's chair:

G. Metsu

Canvas. — 0.80 m h., 0.97 m br. — Düsseldorf Gallery. — Engraved by E. C. Thelott. Etched by J. L. Raab. — Lith. by L. S. Tröndlin. Phot. by Hanfstängl. — Cab. 7.

425. (957.) A cook in a red jacket and blue dress sits in a kitchen, a dish upon her lap and a spitted fowl in her hands; near her hangs a hare. Half figure. Signed below, on the left:

P. Meisla

Wood. — 0.32 m h., 0.25 m br. — Zweibrücken Gallery. — Engraved by P. de Colle, and by R. Purcell. Lith. by W. Flachenecker and by J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 9.

Pieter de Hooch,

born 1630, died at Amsterdam after 1677. Became member of the Guild of St. Luke in Delft in 1655. Worked in Amsterdam after 1658. Pupil of Nic. Berchem, influenced by Rembrandt.



426. Pieter de Hooch

426. (1122.) Interior of a Dutch living room. A woman in a white cap, red jacket, blue dress and white apron sits upon a cane chair, with her back to the observer, and reads in a book. The sun shines upon the wall, the deal floor, the green-covered trunk and the chairs covered with red leather. In the foreground, a pair of green pattens.

Canvas. — 0.75 m h., 0.62 m br. — Bought of de Vigneux in 1791. — Lith. by L. Quaglio. Etched by J. L. Raab. Phot. by Hanfstängl. — Recent investigations have given grounds for the belief that this picture, like various others ascribed to de Hooch, is the work of his pupil P. Janssens. — Cab. 11.

Pieter van Slingeland,

born in Leyden Oct. 20, 1640, died in that city Nov. 7, 1691. Pupil and imitator of Gerard Dou. Worked in Leyden.

427. (877.) A woman sits sewing at an open window in her room. Near her a child in a basket cradle, just waking. Upon a chair in the foreground, at the left, hangs a black felt hat. In a room behind, a maid is at work.

Wood. — 0.45 m h., 0.39 m br. — Private property of the king; transferred in 1835 to the State. — Lith. by W. Flaschenecker. Phot. by Hanfstängl. — Cab. 10.

428. (861.) A Tailor's Workshop. The master is cutting; an apprentice draws a thread from a bunch which hangs from the ceiling; an assistant is sewing.

Wood. — 0.45 m h., 0.39 m br. — Acquired, according to a notice upon the back, in 1768 from the estate of the Electoral Court Councillor, Joseph von Dufrene. — Cab. 9.

Ary de Vois,

born in Leyden about 1630, died in that city July 1680. Pupil of Nicol. Knupfer in Utrecht and of Abrah. v. den Tempel in Leyden. Worked in Leyden.

429. (1059.) A man, smoking, sits at a table looking out of the picture; the right hand lies upon his naked breast; the left holds a bottle of liquor. Knee-piece. Signed above, on the left:

Wood. — 0.21 m h., 0.18 m br. — Lith. by Strixner. Phot. by Hanfstängl. — Cab. 10.

430. (952.) A drinker in ragged clothes, with a glass in his left hand. Knee-piece, towards the right. In the right background three masked toppers are dancing. Signed below, on the left:

Wood. — 0.26 m h., 0.23 m br. — Lith. by W. Flaschenecker. — The signature »F. v. Mieris«, above, would seem to imply that the head is the portrait of that painter. — Cab. 10.

Godfried Schalcken,

born at Made, 1643, died in the Hague Nov. 16th, 1706. Pupil of Samuel van Hoogstraeten and of Ger. Dou. Worked in Dordrecht and the Hague, in London for William III. and in Düsseldorf for the Elector John William.

431. (992.) The five wise and the five foolish virgins approach the dwelling of the bridegroom; the former with their brightly burning lamps in advance; the latter following sadly with their lamps extinguished.

Signed below, on the right.

Canvas. — 0.94 m h., 1.14 m br. *G. Schalcken, 1700* ...
— Düsseldorf Gallery. — Engraved by C. Hess, by V. Green and by J. E. Haid. Lith. by J. A. Mayr. — Cab. 9.

432. (1008.) The Virgin touches with her finger the chin of the Child lying upon her knee, while St. Joseph, on the left, looks on sympathetically, and an angel floats above, on the right. Signed on the left, below: *G. Schalcken* One of the rare day-pieces of this master.

Wood. — 0.26 m h., 0.21 m br., — Mannheim Gallery. — Cab. 10.

433. (303.) The Penitent Magdalen. A burning lamp lights the cave in which she sits, weeping, her right hand resting upon a skull and her left supporting her head. Half figure.

Signed below, on the right:

Canvas. — 1.00 m h., 0.72 m br. — Mannheim Gallery. — Cab. 9. *G. Schalcken*

434. (296.) One girl tries to blow out the candle of another, who protects it with her left hand. Half figure, life-size. Signed *G. Schalcken* below, on the right:

Canvas. — 0.80 m h., 0.63 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker and F. Piloty. — Cab. 9.

Eglon Hendrik van der Neer,

born at Amsterdam in 1643, died in Düsseldorf May 3^d, 1703. Pupil of his father, Aart v. d. Neer, afterwards of Jacob Van Loo; formed his style later after van der Werff, and in landscape imitated Elsheimer. Worked in Paris, Rotterdam, Brussels and at Düsseldorf, where he was Court Painter of the Elector.

435. (956.) A blonde lady in a white satin dress, with a rich overgarment, tunes her lute, looking over her right

shoulder at her note-book. Knee-piece. 'A green curtain on the right opens to view a bit of elaborate architecture, upon the socle of which is the signature:

E. van der Neer. fec. 1678

Wood. — 0.43 m h., 0.37 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

436. (1055.) A lady in a white satin dress and jacket trimmed with fur, faints after being bled. Two women with the physician are occupied about the patient. Behind the table stands a girl crying. Upon the floor in the right foreground is an ornamental vessel.

Signed below, on the left:

Eglon. van der Neer fec. 1680

Wood, rounded above. — 0.52 m h., 0.43 m br. — Mannheim Gallery. — Lith. by J. Fertig. Phot. by Hanfstängl. — Cab. 11.

437. (Schl. 593.) Landscape, with distant view. In the foreground a herd of cattle and, upon the left, a girl bathing her feet.

Wood. — 0.71 m h., 0.56½ m br. — Düsseldorf Gallery. — Cab. 10.

Adrian van der Werff,

born probably Jan. 21st, 1659, at Kralingen-Ambacht, near Rotterdam, died Nov. 12th, 1722. Pupil of Cornelius Picolett and of Eglon v. d. Neer. After 1694, worked for Elector John William of the Palatinate, who in 1696 installed him as salaried Court Painter and ennobled him in 1703. Worked in Rotterdam.

438. (1099.) A girl and a boy letting a bird out of a cage are watched by two boys. In the background, artists, men and women, are studying around a Hercules group in marble.

Signed upon the pedestal of the bust, on the left:

*Adriaen
van der Werff. fec.
Rotterdam.
anº 1687*

Wood. — 9.46 m h., 0.35 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 23.

439. (1073.) Ecce Homo. By order of Pilate, Christ is led bound before the people, who demand that he shall be judged. Barrabas is brought in on the right. Signed:

Adrⁿ van d^r Werff. fec.

anº 1698 a rotterred.

Canvas. — 1.29 m h., 1.12 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

440. (1069.) Sarah leads to Abraham, who is lying upon a bed, the Egyptian maid, Hagar, upon whose shoulder he lays his hand. See No. 443. Signed upon the marble pedestal at the right with the name and date, 1699.

Canvas. — 0.76 m h., 0.62 m br. — Düsseldorf Gallery. — Cab. 23.

441. (1070.) Portrait of John William; a mantle of ermine over his armor, in his right hand, the globe, his left supported upon his side. Full figure, standing. Signed on the left, below, upon the pedestal of a column:

*Adrⁿ v^r Werff fec
an^o 1700*

Canvas. — 0.76 m h., 0.54 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

442. (1074.) Portrait of the wife of Elector William, Maria Anna Loisia, in a white satin dress bordered with pearls, over it a mantle of ermine, and a diadem in her hair. Signed below, upon the right, with name and date like the preceding. Companion piece to No. 441.

Wood. — 0.77 m h., 0.53 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

443. (1075.) Abraham sending forth Hagar with her son, Ishmael. Behind the patriarch, at the left, is Sarah with the little Isaac. Signed upon the step at the left with the name and date 1701. Companion-piece to No. 440.

Canvas. — 0.76 m h., 0.62 m br. — Düsseldorf Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 23.

444. (1072.) The Repose upon the Flight into Egypt. The Virgin sits upon the ground, near a rock, with the Child, to whom St. Joseph offers a cherry branch. Near by is the travelling bundle. Signed below, on the left:

*Adrⁿ v^r Werff
fec. an^o 1702*

Wood, curved above. — 0.38 m h., 0.47 m br. — Mannheim Gallery. — Engraved by J. F. Rousseau and A. Cardon. Phot. by Hanfstängl. — Cab. 23.

445. (1088.) The Entombment. The body of Christ rests upon a cloth near a sarcophagus. Joseph of Arimathea upholds the head. Mary takes off the crown of thorns, and the Magdalen, kneeling at the feet of the Saviour, kisses his hand. Behind is St. Elizabeth. Signed below, on the left, with the name and date 1703.

Wood, curved above. — 0.82 m h., 0.53 m br. — Düsseldorf Gallery. — Engraved by C. Feederle. Phot. by J. Albert and by Hanfstängl. This picture, with the fifteen following representations (Nos. 448 — 450 — 452 — 463) from the life of Christ and Mary, belong to a series painted by the artist between the years 1703 and 1716. — Cab. 23.

446. (1105.) Diana discovers the fault of Callisto, who, surrounded and held by five nymphs, awaits her punishment. Signed below, on the left: *Chevr^r v^r Werff*
an^o 1704

Wood. — 0.46 m h., 0.39 m br. — Mannheim Gallery. Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 23.

447. (1071.) The penitent Magdalen, lying in a cavern, reads a page written in Hebrew characters. The right hand rests upon a skull. Signed with name and date 1705.

Wood. — 0.40 m h., 0.39 m br. — Mannheim Gallery. — Cab. 23.

448. (1083.) The Presentation in the Temple. Simeon as high-priest at the altar, with the Child in his arms. Before him kneels the Virgin. Behind the altar is St. Joseph with two doves. Farther in the background, St. Elizabeth. Signed upon the lower step with name and the date 1705. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Cab. 23.

449. (1076.) The Annunciation to the Virgin. The Archangel Gabriel kneeling upon a cloud, with the lily, floats downwards to the Virgin, who sits in a corner before her house, a basket with rolls of manuscript near her. Signed below on the left with the artist's name and the date 1706. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

450. (1080.) The Nativity. The newly born Child is shown by the mother to the shepherds. Behind is St. Joseph. The light streaming from the Child illuminates the group. Signed below, upon a stone, with name and date, 1706. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by J. E. Haid. — Cab. 23.

451. (214.) The Magdalen sits in a cavern, turning the leaves of a book. On the left, the skull and the vase of ointment. Figure life-size. Signed below on the right:

Wood. — 1.91 m h., 1.28 m br. — Düsseldorf Gallery. — Lith. by W. Straucher. — Hall IV.

Cheval^r
vand^r
Werff fec
an^o 1707

452. (1087.) Christ upon the Cross. Mary, fallen at the foot of the cross, is supported and bewailed by the Holy Women. On the right, stands the weeping St. John. Signed below, on the right with name and the date 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

453. (1077.) The Boy Christ in the Temple amidst the Pharisees and Scribes. Signed below on the left with name and the date 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

454. (1079.) The Visitation. Mary and Joseph are received by Zacharias and Elizabeth in the doorway of the house. Signed upon the lower step with name and date, 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

455. (1081.) The Scourging of Christ. Pilate looks on from a balcony. Signed below, on the right with name and date, 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

456. (1082.) The Crowning with Thorns. A soldier lays the reed sceptre in the hands of Christ, while another presses the crown of thorns upon his head. Upon the balcony are lookers on. Signed below, on the right, with name and date, 1710. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

457. (1085.) The Ascension of Christ. Beneath are the Apostles standing and kneeling. Signed below, on the right, with name and date, 1710. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

458. (1086.) Whitsuntide. Among the Apostles are the Virgin and the Magdalen. Signed below, on the right, with name and date, 1711. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

459. (1078.) Christ upon the Mount of Olives, sustained by an angel who floats downwards. In the foreground the three Disciples are sleeping. Signed upon a rock on the right with name and date, 1711. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

460. (1084.) Christ bearing the Cross. The Saviour has fallen under the burden of the cross, which Simon of Cyrene and a soldier are lifting. The Holy Women and St. John follow, weeping. The Two Thieves go in front of



465. Adriaen van der Werff

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the procession. Signed below, on the left, with name and date, 1712. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

461. (1091.) The Resurrection of Christ. An angel has lifted the stone from the grave, from which the Saviour comes forth. The watchers lie upon the ground, or hasten away. Signed below, on the right, with name and date, 1713. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

462. (1090.) The Coronation of the Virgin. Kneeling upon the clouds, with folded hands, and bowed head, she receives the crown and sceptre from two angels. Above, in a glory, is Christ, and near his head the Dove. Signed below, on the right, with name and date, 1713. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

463. (1089.) The Ascension of the Virgin. The Virgin borne upwards upon the clouds by two angels, gazes into the opened heavens from which angels float towards her. Signed below, on the left, with name and date, 1714. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

464. (1092.) The Virgin sits upon the ground with a book in her hand, and looks thoughtfully upon the Child lying before her, to whom the little St. John shows a nest with young birds. St. Joseph is sleeping under a tree in the background. Signed below, upon the step, with name and date, 1715.

Wood. — 0.58 m h., 0.45 m br. — Mannheim Gallery. Engraved by J. Schöpfer. Lith. by J. Stadler. Phot. by Hanfstängl. — Cab. 23.

465. (1068.) Allegorical Representation. Genii hold upon an obelisk a medallion with the portraits of Elector John William and of his wife, Maria Anna Loisia de Medici, and crown it with wreaths. Round about, under guidance of Minerva, are the Muses, one of whom, sitting in the foreground, holds an oval portrait of the artist. An inscription relates that the artist completed this picture and the series of sixteen representations from the life of Christ and of the Virgin in 1716, in which year the Elector, who had ordered these works, died.

Wood. — 0.81 m h., 0.58 m br. — Düsseldorf Gallery. Engraved by J. E. Haid and C. Hep. Phot. by Hanfstängl. — Cab. 23.

466. (975.) Children playing at night. The scene is lighted by burning candles, held by an old woman coming through a door on the left, and by a child leaning over a parapet. One child plays a tambourine, another a clapper. Signed below, on the left: *Ad v. Werff fec.*

Wood curved above. — 0.38 m h., 0.27 m br. — Mannheim Gallery. Lith. by Strixner. — Cab. 23.

467. (Schl. 934.) Portrait of the scholar Franciscus Junius. The breast-piece in an oval frame is affixed to an obelisk by two cupids. Below are the attributes of art. Gray in gray.

Canvas. — 0.31 m h., 0.19 m br. — Mannheim Gallery. — Design for the engraving of Pieter van Gunst. — Cab. 23.

Willem van Mieris,

youngest son of Frans van Mieris, born in Leyden 1662, died in that city, Jan. 27th, 1747. Pupil of his father. Worked in Leyden.

468. (1102.) A woman in a satin dress, with her child upon her knee, sits in a room near a basket-cradle. A fishmonger offers for sale a piece of salmon, while a maid, looking around, goes out of the door with a tea-kettle. Signed upon the frame of the door leading to the kitchen: *W. Van Mieris. Fe^t An^o 1719*

Wood. — 0.61 m h., 0.49 m br. — Zweibrücken Gallery. — Cab. 11.

Jan Phil. van der Schlichten,

died 1745. Pupil of Adrian van der Werff.

469. (1031.) A village musician in his room, sitting upon a stool, plays upon a kit and sings. Near him, on a cask, are a jug and pipe; on the floor a kettle and a mousetrap. On the left, below, upon a piece of music, is the verse of a popular song: »Kraut und ryben haben mich vertrieben, het mein Mutter Fleisch gekocht, so war ich länger blieben.« (Cabbage and beets have driven me away; if my mother had cooked meat I should have stayed longer.) Signed on the right, below:

Von der Schlichten f. 1731

Wood. — 0.47 m h., 0.39 m br. — Mannheim Gallery. — Lith. by V. Leng. — Cab. 10.

470. (1024.) St. Andrew; a cross in the left hand, the right resting upon his breast. Full figure, standing. In the background: Martyrdom of the Saint upon a vertical cross with hori-



472. Paulus Potter

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zontal arms. Signed below, on the left: *der Schlichten. fecit. 1732.*

Wood. — 0.51 m h., 0.40 m br. — Mannheim Gallery. — Cab. 10.

Paul Potter,

born at Enkhuyzen in Holland Nov. 1625, died in Amsterdam middle of January, 1654. Pupil of his father, Peter P. in Amsterdam, and of Jac. de Wet in Haarlem. Worked in Delft (after 1646), in the Hague (after 1649), and in Amsterdam (after 1635).

471. (1441.) Landscape, with cows and goats reposing. In the right middle distance, a man and a woman driving cattle and sheep. In the left background, an Italian hill-town.

Wood. — 0.57 m h., 0.93 m br. — Private property of the King. — Phot. by Hanfstängl. — The similarity of this work to early paintings by Potter, such as that dated 1642 in the Sepp Collection, Munich, and that of 1644 in the Felix Collection at Leipzig, is sufficient to prove the correctness of the attribution, which has been questioned by some critics. — Cab. 6.

472. (1103.) Cows, sheep and goats near a peasant's hut. A woman with her husband teaches a little girl to walk, while a boy stretches out his hand towards the child. Farther back a maid is milking a black cow. Signed above in the left hand corner: *Paulus Potter. 1646*

Wood. — 0.37 m h., 0.29 m br. — Obtained in 1803 from the Gallery at Cassel in exchange for a Mater Dolorosa by Ribera. — Lith. by K. Auer and J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 6.

Peter Cornelius Verbeecq,

worked at least as late as 1650; member of the Guild of St. Luke at Alkmaar in 1635; entered that of the Hague in 1645; said to have been a teacher of Philip Wouwerman.

473. (Schl. 884.) A saddled horse fastened to a hedge, on the left a small dog. Signed below, on the left: *P. Verbeecq*

Wood. — 0.17 m h., 0.23 m br. — Zweibrücken Gallery. — Cab. 6.

Albert Cuyp,

born at Dordrecht October, 1620, died in that city early in Nov. 1691. Pupil of his father, Jacob Gerritsz Cuyp.

474. (1004.) An officer with plumed hat, brown riding-coat, red sash, and top boots, stands near his saddled gray horse, before a ruined hut. In the background, a camp tavern.

Wood. — 0.29 m h., 0.38 m br. — Zweibrücken Gallery. — Lith. by C. v. Heideck. Phot. by Hanfstängl. — Cab. 6.

475. (1378.) Landscape, with hilly foreground and view of a broad plain. On the right and left two shepherds with sheep and goats. In the middle distance, peasants' houses under the trees, and in the far distance a church tower. Cloudy sky.

Wood. — 0.28 m h., 0.43 m br. — Electoral Gallery of Munich. — Cab. 6.

Henry Mommers,

born in Haarlem (1623?) received as master into the Guild of that city in 1647; died at Haarlem or Amsterdam about 1697.

476. (Schl. 580.) Landscape, with horned cattle and sheep; on the right a peasant woman approaches with milk-pails, the yoke upon her shoulders.

Signed on the right, upon a fence:

Mommers

Wood. — 0.61 m h., 0.81 m br. — Acquired by Elector Charles Theodor. — Cab. 6.

Karel du Jardin,

born in Amsterdam 1622, died in Venice Nov. 20th, 1678. Pupil of N. Berchem; influenced by Paul Potter. Worked in Italy and the Hague, where he was among the founders of the Brotherhood of Painters in 1656. After 1659 worked in Amsterdam.

477. (1097.) A shepherd boy within a fenced enclosure, kneeling, a milk-pail in hand, before two goats and three sheep.

Signed below

on the right: *K'DU: JARDIN: fec.*

Canvas. — 0.33 m h., 0.26 m br. — Electoral Gallery of Munich. Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

478. (242) The Sick Goat. Two girls on the left kneel before a young goat; behind, a shepherd in a lambskin garment, stands leaning against a vine-covered pedestal, a bagpipe at his right side, his left hand holding the string of his dog which sits near. In the right foreground two doves. Landscape of Italian character. Signed below on the right

K. JARDIN fec

Canvas. — 0.84 m h., 0.73 m br. — Mannheim Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 7.

Jacob van der Does,

born in Amsterdam March 4th, 1623, died at Sloten near Amsterdam, Nov. 17th, 1673. Pupil of Claes Moeyaert. One of the founders of the Brotherhood of Painters in the Hague in 1656.



478. Karel du Jardin

479. (Schl. 235.) Evening landscape, with goats, sheep and a girl who carries fodder in her apron. Signed below, on the left and upon a piece of wall behind the woman: *J. v. Does*

1656

Wood. — 0.33 m h., 0.35 m br. — Mannheim Gallery. — Cab. 8.

Simon van der Does,

eldest son of Jacob van der Does, born probably in Amsterdam, 1653, died in the Hague, 1717.

480. (1438.) Italian landscape, with ruins. In the foreground shepherd children with four sheep. Signed: *S. v. Does*

1706

Wood. — 0.28 m h., 0.44 m br. — Bequeathed to King Ludwig I. by City Councillor J. F. von Kirschbaum. — Cab. 11.

481. (1439.) Landscape, with trees and a shepherdess resting with sheep and young cattle. In the middle distance, a watering-place. Companion-piece to the preceding.

Wood. — 0.38 m h., 0.44 m br. — Derivation like the preceding. — Cab. 11.

William Romeyn,

born in Haarlem. After 1642, pupil of N. Berchem. Died after 1693. Worked in Haarlem.

482. (Schl. 659.) Cattle reposing. In the centre of the picture, a leafless willow tree, overgrown with vines; on the right a hut. Signed below, on the right: *WROMEYN*, 665

Canvas. — 0.70 m h., 0.80 1/2 m br. — Düsseldorf Gallery. — Cab. 11.

483. (1026.) A herdsman with his cattle reposing by a road which leads over a slight elevation. Signed below, on the left: *WROMYN*

Wood. — 0.30 m h., 0.24 m br. — From the private collection of King Maximilian I. — Cab. 9.

484. (1110.) A driver with two laden horses and a donkey, waits by a road upon a hill for a girl who comes, bearing a basket upon her head. In the background are cattle grazing. Signed below, on the right: *WROMEYN*

Wood. — 0.36 m h., 0.32 m br. — Zweibrücken Gallery. — Lith. by K. Auer. — Cab. 9.

Peter van der Leeuw (Leeu),

born at Dordrecht. After 1669 member of the Art Union in that city. Died probably in 1705. Pupil of his father Sebastian van der Leeuw.

485. (974.) Cattle Piece. A gray cow stands in a pool of water; behind her, on the right, sits a shepherdess with three sheep. Signed be- *P. v. Leeuw. 1671* Wood. — 0.25 m h., 0.32 m br. — Lith. by J. Wölffle. — Zweibrücken Gallery. — Cab. 11.

486. (968.) Evening Landscape. A girl with a milk-pail leans upon a red and white cow; a second cow lies upon the ground *P. v. d. Keëu 1671*. near by. Signed:

Wood. 0.25 m h., 0.32 m br. — Lith. by J. Wölffle. — Zweibrücken Gallery. — Cab. 11.

Adrian van der Velde,

born in Amsterdam, 1635 or 36, died in that city Jan. 21st, 1672. Pupil of his father, William v. d. V., of Jan Wynants and of Phil. Wouwerman in Haarlem. Worked in Amsterdam and Delft.

487. (194.) A herdsman drives a herd of cattle along a wagon-road towards the right, and interferes with a bull. A town is visible in the right background. Signed on the left, behind the man: *A. v. Velde f 1660*

Canvas. — 1.02 m h., 1.27 m br. — Zweibrücken Gallery. — Lith. by Steingrübcl, Phot. by Hanfstängl. — Hall IV.

488. (Schl. 881.) Italian Landscape. In the foreground a ferry with country people and cattle. In the right corner, three wild ducks. Signed upon the boat: *A. v. Velde f 1667*

Canvas. — 0.63½ m h., 0.77 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 11.

489. (1111.) Idyllic landscape, with reposing sheep and cows. A girl bathing her feet in a brook, listens to a flute played by an Arcadian shepherd, who stands leaning upon a monument behind her. Signed upon the pedestal of the urn: *A. v. Velde f 1669*

Canvas. — 0.31 m h., 0.41 m br. — Mannheim Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

490. (1052.) A shepherd sits by a stone Renaissance fountain from which his dog is drinking. Upon the other side a peasant woman, sitting upon a horse, allows it to drink. A spotted cow is standing before the fountain and two sheep



487. Adriaen van de Velde

are lying down. In the right foreground is a sheep, and on the left lies a cow.

Signed upon the fountain:

A. V. veldc
1670.

Canvas. — 0.40 m h., 0.44 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Cab. 6.

491. (1064.) A herd of cattle, sheep and goats, are driven through a pool of water, on the border of which sits a woman upon a two-wheeled cart. In the left foreground a shepherd is wading. Upon the same side is an ascending road, bordered with trees; in the right background are low hills. Signed below, on the left:

A. V. veldc. F.
1671.
Canvas. — 0.37 m h., 0.42 m br. — Electoral Gallery of Munich. — Cab. 6.

Palamedes Palamedesz, called Stevaerts,

born in London 1607, died in Delft, March 26th, 1638. Pupil of his brother Antonis; influenced by Esaias van de Velde. Accepted as a master in Delft in 1627.

492. (Schl. 794.) Battle Piece. Cavalry attacking musketeers and pikemen. In the left corner a dead horse and a soldier flying, at whom a rider fires a pistol. Signed below, on the right: PALAMEDES PALAMEDESZ

Canvas. — 0.29½ m h., 0.43 m br. — Mannheim Gallery. — Cab. 6.

1634.

493. (1094.) A Cavalry Engagement. In the foreground lies one of the riders thrown from his wounded horse, while another rises with difficulty.

Wood. — 0.53 m h., 0.72 m br. — Zweibrücken Gallery. — Cab. 6.

Peter van Laar, called Bamboccio,

born at Laaren or Haarlem, died in the latter town before 1675. Pupil of Jan van Campen in Haarlem. Worked in Rome and in Haarlem.

494. (1427.) Two horses in a stall; a third is being saddled at the door of the court.

Wood. — 0.30 m h., 0.41 m br. — From the Palace at Ansbach. — Cab. 9.

495. (1428.) Italian porters playing under the wall of a fortress.

Wood. — 0.30 m h., 0.41 m br. — Companion-piece to the preceding and of like derivation. — Cab. 9.

Philip Wouwerman,

born in Haarlem shortly before May 24th, 1619, died in that city May 19th, 1668. Pupil of his father, Paul Wouwerman and of Jan Wynants. Worked in Haarlem.

496. (208.) A Stag Hunt. A mounted lady and a huntsman pursue a stag and a hind through a broad river. Beyond, the terrace of a princely garden; upon the nearer side, groups of cavaliers and ladies; in the distance, upon the gently ascending shore of the river, are towns and castles. Signed below, on the right: *P. L. W.*

Canvas. — 0.82 m h., 1.40 m br. — Mannheim Gallery. — Phot. by Albert and by Hanfstängl. — Cab. 11.

497. (953.) Near a plank bridge over a brook, which a peasant is crossing with his dog, a rider has dismounted from his horse. Upon the other side another cavalier waits. In the middle distance is a shepherd with his flock. Signed below, on the right: *P. L. W.*

Wood. — 0.25 m h., 0.22 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cab. 9.

498. (985.) Upon the way to a falcon hunt, a cavalier has dismounted from his horse, and toys with a shepherdess who is milking a goat, while his servant holds the horses. Signed below, on the left: *P. L. W.*

Wood. — 0.33 m h., 0.36 m br. — From the estate of King Maximilian I. — Lith. by J. Hohe. Phot. by Hanfstängl. — Cab. 10.

499. (989.) Cavaliers mounting saddled horses in a stall; in the middle distance, a gentlemen and a lady upon horseback, standing before an inn, are accosted by a beggar. Signed below, on the left: *P. L. W.*

Wood. — 0.31 m h., 0.36 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. — Phot. by Hanfstängl. — Cab. 11.

500. (990.) Two freight wagons, from which the horses have been unharnessed, stand upon the bank of a navigable river. Signed below, on the left, like the preceding picture.

Wood. — 0.29 m h., 0.36 m br. — Zweibr. Gallery. — Lith. by C. v. Heideck. — Cab. 11.

501. (995.) A Stall. Two cavaliers about to mount their horses. A girl near a well; in the middle distance, on the left, a horseman accosted by a beggar. Signed below, on the left: *P. L. W.*

Copper. — 0.30 m h., 0.36 m br. — From the private collection of King Maximilian I. — Phot. by Hanfstängl. — Cab. 11.

502. (996.) A wagoner waters his horse at a brook; behind, upon the wagon, a woman with her child. On the left, near a wooden bridge, are people fishing and bathing. On the right, below, monogram like the preceding.

Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Etched by J. L. Raab. — Phot. by Hanfstängl. — Cab. 11.



497. Philips Wouvermann

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503. (998.) Horses ridden to water, children bathing and women washing upon the banks of a stream; cattle are being ferried across. On the right, Roman ruins. Signed below, on the right: *P. L. W.*

Wood. — 0.32 m h., 0.37 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. Phot. by Hanfstängl. — Cab. 11.

504. (999.) A riding course, near a stall. A saddled horse is being exercised at a hurdle by the master, assisted by his servant. A cavalier and lady, and a horseman look on. Signature, of questionable authenticity, on the left, below: *P. L. W.*

Wood. — 0.27 m h., 0.39 m br. — Mannheim Gallery. — Considerably injured. The same subject, under the title, »La Leçon d'Equitation«, by Peter Wouwerman is in the Museum at Brussels. (No. 349.) — Cab. 11.

505. (1019.) Winter landscape, with ice, upon which many people with sledges and skates are taking their pleasure. On the right, a lady enveloped in furs, in a dragon-sleigh drawn by a gray horse. In the left foreground, a refreshment tent; in the background, a village. Signed below, on the left: *P. L. W.*

Wood. — 0.48 m h., 0.64 m br. — Zweibrücken Gallery. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Cab. 11.

506. (1020.) The Battle of Nordlingen, on Sept. 6th, 1634. The Swedes advance towards the German Imperial Army, which approaches from a hill on the left. A bloody cavalry fight is taking place in the foreground. Signed below, on the left: *P. L. W.*
See No. 507.

Canvas. — 0.52 m h., 0.78 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

507. (1034.) Plundering of a village by soldiers, perhaps Swedes. On the left, peasants are attempting to save their cattle in boats upon a river. Upon the shore those flying are shot down or carried off with their animals. In the foreground peasants kneel, begging for mercy. A woman with her child mourns over the body of her dead husband, and a soldier drags away a monk by the ear. Upon the height on the right, houses and mills in flames. Signed below, on the right, like No. 506.

Canvas. — 0.50 m h., 0.78 m br. — Derivation like the preceding companion-piece. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

508. (1033.) After a hunt cavaliers and ladies refresh themselves near a figure of Pan. On the right, signal for rest is given. Signed below, on the left: *P. L. W.*

Wood. — 0.48 m h., 0.64 m br. — Electoral Gallery of Munich.
— Phot. by Hanfstängl. — Cab. 11.

509. (1108.) The Breaking up of an Encampment. A mounted trumpeter gives a signal, while a market-man pours wine from a straw-covered bottle into a glass for a cavalier, who, with his wife upon the horse, has stopped before a tent. On the left, a bivouac fire and soldiers throwing dice upon a drum. Signed below, on the right: *P. L. W.*

Wood. — 0.50 m h., 0.72 m br. — Cab. 10.

510. (1534.) A peasant family, with a nursing woman and a dog, resting near a horse. Signed below, on the right, with the monogram: *P. L. W.*

Wood. — 0.33 m h., 0.24 m br. — Zweibrücken Gallery. — Lith. b. C. v. Heideck.
— Cab. 9.

511. (1011.) A Gypsy Encampment. Men, women and children in various groups and variously employed. A cavalier with a lady, and various peasants, are in intercourse with them. Background, landscape with a town. Signed below, on the left: *P. L.*

Wood. — 0.63 m h., 0.60 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle.
Phot. by Hanfstängl. — Perhaps by a pupil of this master. — Cab. 11.

512. (Schl. 961.) Beach Landscape. Upon the street at the right are several figures. Signed below, on the right: *P. W.*

Wood. — 0.18 m h., 0.17½ m br. — From Nuremberg. — Cab. 10.

513. (984.) Travellers upon horseback approach a river. A net, thrown out by fishermen, is drawn to shore with the help of a horse.

Wood. — 0.31 m h., 0.40 m br. — Came into the private possession of the King from the estate of Queen Isabella of Spain. — Phot. by Hanfstängl. — Cab. 11.

514. (997.) A cavalry skirmish in a level cornfield, and upon neighboring heights. In the left background, a peasant's hut in flames. Signature, on the left, below, of questionable authenticity: *P. L. W.*

Wood. — 0.65 m h., 0.85 m br. — Zweibrücken Gallery. — Whether referable to the early period of Wouwerman, or to J. v. D. Stoffe, or J. Martsen de Jonge, as held by A. Bredius, is uncertain. — Cab. 6.

Manner of Ph. Wouwerman.

515. (1520.) A Fight before an Italian Inn. A man just receiving his death-blow in a duel, while another fires a pistol over a stone table at the murderer. A girl in the foreground, lies half undressed, upon the ground.

Canvas. — 0.47 m h., 0.38½ m br. — Mannheim Gallery. — Cab. 6.

Herman van Lin,

worked in Utrecht between 1659 and 1670. (Comp.: Müller, Utrechtsche Archieven 1880.)

516. (845.) Dead and wounded soldiers being plundered on a battlefield. In the distance, on the right, a burning castle. Signed below, on the right: *H. v. Lin*

Canvas. — 0.49 m h., 0.64 m br. — Zweibrücken Gallery. — Cab. 11.

Jān van Huchtenburg,

born in Haarlem in 1646, died in Amsterdam 1733. Pupil of Thomas Wyck in Haarlem. Studied in Paris under A. Fr. v. de Meulen. Worked in Amsterdam.

517. (1018.) A cavalry skirmish near a group of trees, upon whose branches hang several bodies. In the left background a town; at the right, upon a height, a village; before the former, a manoeuvre; before the latter, a combat. Signed below, on the right: *JB*

Canvas. — 0.64 m h., 0.78 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Cab. 11.

518. (1032.) Attack upon baggage wagons by Hungarian cavalry. Upon the right, the line of march stretches to the horizon. In the middle distance a general rides near a trumpeter. Probably an incident from the battle of Höchstädt, with the capture of the French Marshal Talliard.

Canvas. — 0.65 m h., 0.78 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Companion-piece to the preceding. — Cab. 11.

Cornelis Poelenburg,

born in Utrecht about 1586, died in that city Aug. 12th, 1667. Pupil of Abrah. Bloemart; in Italy became an imitator of Elsheimer. Worked in Utrecht.

519. (1447.) The Flight into Egypt. A landscape with ruins, in which the Virgin rides upon an ass led by St. Joseph and an angel without wings. In the middle distance, other travellers. Signed upon one side below: *CP*

Wood. — 0.30 m h., 0.37 m br. — Mannh. Gall. — Private property of the King. — Cab. 6.

520. (1041.) The Nativity. The newly born Child in the cradle is worshipped by shepherds and shepherdesses. Angels float downward upon clouds on the left. In the left foreground, a lamb, bound, and a duck. Signed in the right foreground, below, upon a fragment of architecture: **C. P. F**
Copper. — 0.27 m h., 0.35 m br. — Mannheim Gallery. — Cab. 6.

521. (836b.) The Adoration of the Shepherds. In the foreground, a youth who turns his naked back to the observer. Elongated oval.

Copper. — 0.09 m h., 0.07 m br. — Mannheim Gallery. — Cab. 6.

522. (1104.) Italian Landscape. A rocky slope with grottoes and country buildings on the left. In the left foreground a man and a woman in antique garments. Signed below, on the left: **C. P.**

Wood. — 0.33 m h., 0.40 m br. — Private property of the King. — Cab. 6.

523. (1098.) Landscape, with ruins upon an elevation at the right. In the middle distance, cows grazing; in the right foreground an Arcadian group of four women about a man. Ideal costumes.

Wood. — 0.27 m h., 0.34 m br. — Private property of the King. — Cab. 6.

524. (Schl. 633.) Landscape. Diana discovers the fault of Callisto. A nymph holds by the leg the latter, who is lying upon the ground. Behind the group are three nymphs bathing. Signed below, on the left: **C. P.**

Copper. — 0.19 m h., 0.23½ m br. — Zweibrücken Gallery. — Cab. 6.

525. (Schl. 635.) Landscape with a ruin upon the left. In the foreground stands Callisto, in a blue overgarment, before Diana, who sits, half clothed, surrounded by seven nymphs. Signed below, on the right: **C. P.**

Wood. — 0.32 m h., 0.40 m br. — Zweibrücken Gallery. — Cab. 6.

Dirk van der Lisse,

entered the Guild of St. Luke in the Hague 1644; one of the founders of the new Guild in 1656; Burgomaster in 1660; died in 1669. (Comp.: Bredius, Kunstbode 1881, p. 196 and Obreen, Archief, IV. 55.)

526. (1042.) In a sunny landscape is Pan, dancing with several companions, to the sound of a triangle struck by a nymph. On the right, Roman ruins upon a cliff,

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530. Esaias van de Velde

below which cattle are wading in shallow water. On the left, a view of a plain bordered by blue hills. Signed below, on the left: **D.L.**

Wood. — 0.47 m h., 0.85 m br. — Zweibrücken Gallery. — Cab. 7.

Bartholemew Breenberg,

born in Deventer 1600, died in Amsterdam 1660 or 1663. His work resembles that of Elsheimer and Poelenburg.

527. (Schl. 95.) Landscape, with the Repose upon the Flight into Egypt. St. Joseph, kneeling, offers a pear to the Child, who sits upon the mother's lap. In the middle foreground lies the ass, saddled. In the middle distance on the right, a flock of sheep. Signed **BB f^o 634-** below, on the left:

Wood. — 0.56 m h., 0.80 m br. — Obtained from de Vigneaux in 1792. — Phot. by Hanfstängl. — Cab. 6.

528. (1442.) Landscape. Upon the right, the ruins of the Basilica of Constantine (Maxentius) in Rome; and in the left background, a town. In the foreground, several couples are dancing and caressing. Signed upon a **BB f^o 10 1638** fragment of marble in the centre:

Canvas. — 0.60 m h., 0.92 m br. — Bequest of Councillor von Kirschbaum to King Ludwig I. — Cab. 7.

529. (1100.) A young, unbearded monk kneels in a cavern before a book, crucifix, skull and scourge. Through the open entrance of the grotto is seen another brother of the order; in the distance, ruins.

Canvas. — 0.44 m h., 0.35 m br. — Acquired in 1808. — Lith. by F. Legrand. — Cab. 6.

Esaias van der Velde,

born in Amsterdam 1590, joined the Guild in Haarlem 1612, died middle of Nov. 1630 in the Hague.

530. (Schl. 882.) Pleasure party upon the ice in a city moat. Signed below, on **E.V. VELDE. 1610** the left, upon a plank:

Wood. — 0.29 m h., 0.51 m br. — Zweibrücken Gallery. — Cab. 6.

Jan Porcellis,

of Ghent (?) died between 1629 and 1632 at the Hague. Worked in Rotterdam and Antwerp after 1615, in Haarlem after 1622, and at the Hague.

531. (Schl. 640.) View of a stormy sea, with vessels. Signed below:

Wood. — 0.18 $\frac{1}{2}$ m h., 0.24 m br. — From Castle Debendorf in Franconia. — Cab. 6.

1629
Joannis porsellis

Jacob van Moscher,

mentioned as master in the Guild of St. Luke at Delft 1613/14; worked in Haarlem 1640/50, where A. van Ostade painted the figures in his pictures.

532. (Schl. 584.) A field path along a low hill, with groups of trees. On the way, a peasant upon a horse, followed by a woman with a jug upon her head, a boy and a dog. Signed below, on the left:

J van moscher

Wood. — 0.53 m h., 0.85 m br. — Mannheim Gallery. — Cab. 6.

533. (Schl. 157.) A Lowland Village. Upon a path at the left sits a porter with a dog.

Wood. — 0.50 m h., 0.69 m br. — Presented to the State by King Maximilian I. in 1823. — Cab. 6.

Dutch, about 1640.

534. (1046.) A town on the farther side of a broad, quiet river, upon which are fishing-boats. In the foreground are cattle grazing. A large wagon is being ferried across. Figures perhaps by Adr. van de Velde.

Wood. — 0.42 m h., 0.67 m br. — Zweibrücken Gallery. — Lith. by K. Auer, by F. Thöring and J. Wölffle. Phot. by Hanfstängl. — The traditional attribution of this picture to Jacob Gerritsz Cuyp is questioned by A. Bredius and Bode, the former of whom ascribes it to Dan. van Hoogstraaten, the latter to A. Kabel. — Cab. 6.

Jan van Goyen,

born in Leyden Jan. 13th, 1596, died in the Hague April 3^d, 1656. Pupil of Js. v. Swanenburg and J. de Man in Leyden, Afterwards influenced by Esaias v. der Velde in Haarlem.

535. (1426.) Landscape, with peasants' houses; a tall willow tree in the centre and two groups of country people. Signed in the left foreground: 1629.

Wood. — 0.42 m h., 0.66 m br. — Aschaffenburg Gallery. — Phot. by Hanfstängl. — Cab. 6.



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535. Jan van Goyen

536. (Schl. 336.) Fishing boats at sea. In the right background a coast with dunes. Signed upon a boat, on the right: **VG 1640**

Wood. — 0.77 m h., 1.17 m br. — Electoral Gallery of Munich. — Acquired by Charles Theodore. — Cab. 6.

537. (1417.) A flat landscape, by a river, with a fortified town in which rises a large Gothic church. (According to V. de Stuers St. Pancras at Leyden.) In the left foreground, people and a dog; at the right, on the shore of the river, cowherds with their cattle.

Signed below, on the left: **VG 1643** Wood. — 0.40 m h., 0.60 m br. — From the Palace at Würzburg. — Cab. 6.

Peter Nolpe,

born in the Hague 1601; chiefly known as an engraver; was still living in Amsterdam in 1670. Worked chiefly in that city.

538. (Schl. 601.) Landscape with a Canal. Fishermen drawing their net out of the water. Near by, upon the right shore, stand a dozen basket traps. Signed below on the left, upon a board: **N. 1633**

Wood. — 0.46 m h., 0.70½ m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

Isaac van Ruysdael,

member of the Guild of St. Luke in Haarlem 1640 and 1642. Born at Naarden, died in Haarlem beginning of Oct. 1677.

539. (1123.) Along a sandy slope, a road leading to a grange behind a group of trees. Upon the road are a man and a woman walking. Signed below, on the right:

IVR Wood. — 0.30 m h., 0.28 m br. — Private property of the King. — Phot. by Hanfstängl. (Comp.: Zeitsch. f. b. K. 1869, page 241; 1872, page 170.) — Cab. 9.

Salomon von Ruysdael,

born in Haarlem; master of the Guild in that city after 1623; died towards the end of October, 1670. Influenced by Es. van de Velde and J. van Goyen.

540. (Schl. 696.) View of a Canal. Country wagons upon the right bank, which is planted with trees. Among the boats on the water, two on the left are dragging nets. Signed upon a boat on the left: **S. RUYSDAEL-1642**

Wood. — 0.73½ m. h., 1.07 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

541. (Schl. 694.) Shore shaded by trees at the mouth of a river. A ferry-boat with cattle sets off from the land. In the background a port, at which lies a sailing vessel. Signed upon the vessel: *S. R. Ruysdael*

Wood. — 0.76 m h., 1.07 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

542. (1061.) Dutch River Landscape. Before some village houses half hidden behind trees, a ferry-boat sets forth with cattle. On the shore stands a two-horse wagon with a company of peasants. Signed on the left, below, upon a barrel: *SR*

Wood. — 0.65 m h., 0.93 m br. — Electoral Gallery of Munich. — Lith. by J. Dörner. Phot. by Hanfstängl. — Cab. 7.

Similar in Style to Sal. van Ruysdael.

543. (Schl. 695.) Landscape with a watchtower upon a country street. Several coaches stop before an inn; in the foreground, a peasant upon horseback is driving cattle. In the background, a church with two towers.

Wood. — 0.67 m h., 0.81 m br. — Came to the State from the private possession of King Ludwig I. — Cab. 8.

Jacob van Ruysdael,

born in Haarlem in 1628 or 1629, died in that city March, 1682. Pupil of his father, Isaac, and perhaps of his uncle Salomon van Ruysdael. Worked in Amsterdam and Haarlem.

544. (1045.) A steep road leading over a sandy hill with scattering trees; upon the summit, two peasants near a wagon. In the foreground, a brook with pollard willows and blooming white thorn bushes.

On the right, grazing sheep, hedges and peasant huts.

Signed below, in the centre:

Wood. — 0.70 m h., 0.91 m br. — Etched by J. L. Raab. Phot. by Hanfstängl. — Gift of King Maximilian I to the State Collection in 1823. The third figure of the date is indistinct. — Cab. 7.

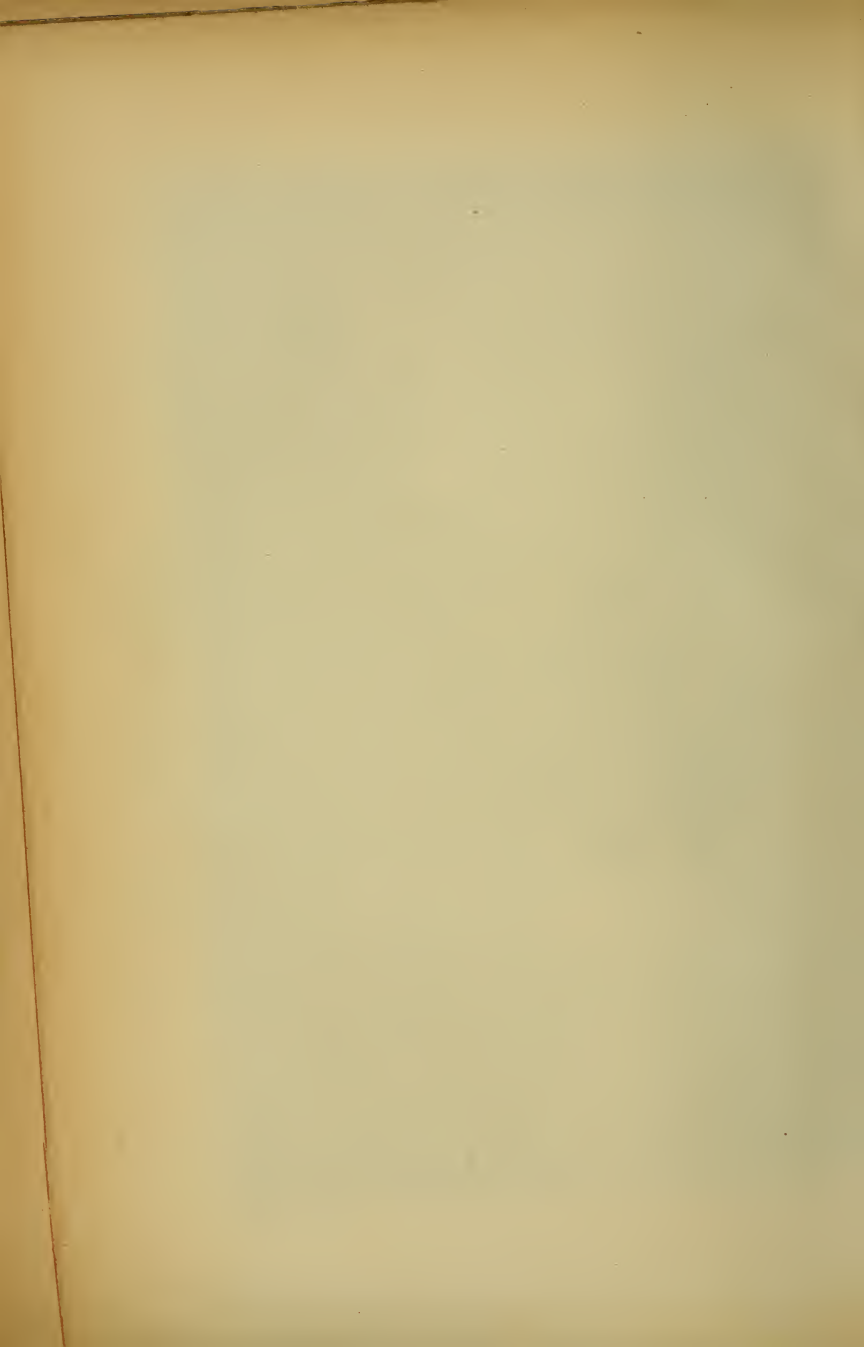
545. (1050.) A wooded landscape, with a storm coming on. A shepherd drives his sheep towards the foreground, through a pool of water. A peasant in a red jacket hastens up the hill. Signed below, on the left: *R*

Canvas. — 0.56 m h., 0.67 m br. — Came to the State from the private possession of the King in 1835. Phot. by Hanfstängl. — Cab. 9.



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542. Salomon von Ruysdael



546. (1047.) A forest landscape with swampy water in the foreground. Two hunters with three dogs pursue a deer. View of a plain upon the right. Signed below, on the right:

Canvas. — 0.60 m h., 0.72 m br. — Zweibrücken Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

547. (322.) A northern mountain landscape; a cataract with three falls. On the right below, the beams of a raft. On the left, wooded heights above which towers a castle. View into a valley on the right. Perhaps a drawing by Everdingen may have decided the general composition of this picture, which is in his style. Signed below, on the left:

Canvas. — 0.99 m h., 0.86 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. Phot. by Hanfstängl. — Hall IV.

548. (1066.) A forest landscape; oaks and beeches near swampy water with ducks and lilies. In the middle distance a shepherd with his flock. On the right, near the fallen trunk of a beech tree is a wanderer. Signed below, indistinctly:

Canvas. — 0.61 m h., 0.97 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 7.

549. (1096.) View of a cottage in thawing weather. Upon the road a peasant, accompanied by a boy, drags a beam of wood by a rope. Signed below, on the right:

Canvas. — 0.36 m h., 0.31 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. Phot. by Hanfstängl. — Cab. 10.

550. (1067.) Landscape with a Waterfall. Upon a ridge of rock at the right, under two large pine trees, is a grange, from which a bridge leads to the other shore; also a shepherd with his flock. Signed below, on the left:

Canvas. — 0.67 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by J. Hohe. — Cab. 10.

551. (1038.) A group of oaks and a small waterfall in the foreground. Upon the farther side of a bridge, a family encamped. On the right, a sheep pasture, tower of a village church, and a windmill. Signed below, on the right:

Canvas on wood. — 0.72 m h., 0.90 m br. — Acquired in Vienna by King Maximilian I. in 1815. — Lith. by J. Steingrube and by J. Wölflé. Phot. by Hanfstängl. — Cab. 7.

Antonis Waterloo,

born at Lille in 1609 or 1610, died, probably in Amsterdam, after 1676. After 1653 citizen of Lille; worked chiefly in Utrecht and Amsterdam.

552. (1375.) Forest landscape, with tall shade trees. Travellers, by wagon and upon horse, attacked by robbers. Figures probably by J. B. Weenix. Signed on the left, below, upon the cut surface of a tree-trunk: *A. waterlof* Canvas. — 0.86 m h., 0.77 m br. — Bought in 1804 of the art-dealer Artaria. — Cab. 8.

Jan van der Meer (Vermeer),

born in Haarlem Oct. 1628, died in that city Aug. 1691. Pupil of Jacob de Wet. Worked in Haarlem.

553. (Schl. 553.) Wood-path with a horseman, a man on foot, and two dogs. Signed *J. Vermeer* below, on the left:

Wood. — 0.38 m h., 0.30 m br. — Zweibrücken Gallery. — Cab. 10.

554. (1403.) Hilly forest landscape. In the right foreground two coaches attacked and plundered by robbers; in the background, the unharnessed horses are being led up a forest road. In a hollow on the left a running peasant is shot at from an ambush. Signed *J. Vermeer* below, on the right:

Canvas. — 1.24 m h., 1.37 m br. — Zweibrücken Gallery. — Phot. by Hanfstäengl. The attribution of this picture, and of others with similar signatures, to the van der Meer of Haarlem is by no means certain. — Hall IV.

Dutch Paintings about 1650,

similar in style to van der Meer of Haarlem.

555. (1409.) Forest landscape, with large oaks and willows near a pond. At the entrance to the wood, a woman upon a donkey, and a hunter upon a horse with a falcon.

Canvas. — 1.15 m h., 1.02 m br. — Acquired from the estate of King Ludwig I. First attributed to Waterloo, afterwards to G. Scheyndel. — Cab. 8.

556. (210.) An oak wood with a view into a level landscape. Through a ravine on the right comes a hunter with a boy and two dogs. In the foreground are two other dogs near a spring.

Wood. — 1.05 m h., 1.15 m br. — From the estate of King Maximilian I. — Lith. by J. Wölffle. — Perhaps the work of van der Meer of Haarlem. — Hall IV.

Jan van Kessel,

born in Amsterdam, 1648 (?), died, probably, 1698.

557. (Schl. 444.) Landscape with trees. In the left foreground a hunter shoots at a wild duck. Signed below, on the right:

JKessel 1661

Canvas. — 1.01 m h., 1.24 m br. — Gift of King Maximilian I in 1823. — Hall IX.

Adrian van der Kabel,

born at Ryswick near the Hague 1631, died in Lyons Jan. 16, 1705. Pupil of Jan van Goyen. (Compare: R. de Cazenove, Le Peintre van der Kabel, Lyon, 1888.)

558. (966.) A treeless country, with a house upon a height on the right; on the road which passes by it are a horseman and a woman with a boy. Signed below, on the left:

*AKabel
1652.*

Wood. — 0.46 m h., 0.56 m br. — Zweibrücken Gallery. — Cab. 8.

Hendrik Verschuring,

born at Gorkum, 1627, died near Dordrecht, April 26th, 1690. Pupil of D. Govertsz and of J. Both. Worked in Rome and Gorkum.

559. (1380.) Level, sandy landscape on the seashore (perhaps Scheveningen), with gathering clouds. Far in the background, a row of hills overgrown with low grass, and a village with a church. In the foreground, a fisherman's hut with fishmongers, and a traveller with horse and dog. Farther back, boys playing with a hoop; near the shore a travelling wagon.

Canvas. — 0.83 m h., 1.17 m br. — Acquired in 1792 from de Vigneux. — Lith. by F. Hohe. — Cab. 8.

Cornelis Decker,

entered the Guild at Haarlem 1643, and died in that city March, 1678. Pupil of Salomon Ruysdael.

560. (981.) Landscape. A farmhouse under large shade trees, with sheds and a dove-cote. Figures by Adr. van Ostade. A woman pouring out drink for two men from a jug. Signed on the right, below, upon the middle board of the pig-stye:

Decker

Canvas. — 0.57 m h., 0.73 m br. — Acquired in 1791 from the collection of de Vigneux. — Lith. by K. Auer. — Cab. 9.

561. (Schl. 201.) Landscape. In the middle distance three huts under trees; on the left a pond, with a boat just landing. Upon the right a man looking over a fence. Signed upon the boat: C. D.

Canvas. — 0.56 m h., 0.57 m br. — Electoral Gallery of Munich. — Cab. 9.

Roelof van Vries,

born at Haarlem in 1631. Worked in Haarlem and Amsterdam.

562. (Schl. 911.) A mill in a wood; on the left, robbers lying in wait for a horseman.

Signed on the left, below:

R. v. Vries

Canvas. — 0.59 m h., 0.51 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 10.

S. Rombouts,

worked in Haarlem from 1650 to 1663.

563. (Schl. 657.) Sea Shore. Upon the dunes, many people watching a sea fight which is visible in the distance. Signed below in the centre:

Wood. — 0.42 m h., 0.71 m br. — Zweibrücken Gallery. — (Comp.: Riegel, Beiträge, II. p. 400.) — Cab. 9.

RomBout

564. (Schl. 658.) A farm-house and yard, with a dove-cote under the trees. In the foreground a boat at the landing place of a pond. In the boat stands a man, another sits fishing from the landing-place. Signed upon the boat:

S.B

Wood. — 0.49 m h., 0.42 $\frac{1}{3}$ m br. — Zweibrücken Gallery. — (Comp.: W. Schmidt Zeitschr. f. b. K., 1874, p. 299.) — Cab. 11.

Dutch Master, about 1650.

565. (1051.) Dutch River Landscape. Upon the left shore a village with a church among the trees, and upon the road a wagon with travellers; on the right shore, farm-houses and a lime-kiln. Upon the boat, in the middle foreground remains of a monogram: . . V S D L . .

In the left corner:

GWG

Wood. — 0.39 m h., 0.63 m br. — Private property of the King. — Cab. 9.

Allart (Allerdt, Aldert) van Everdingen,

born at Alkmaar, in 1621, died in Amsterdam Nov. 1675, Pupil of Roelant Savery in Utrecht, and of Pieter Molyn in Haarlem. Worked in Amsterdam after 1653.

566. (225.) Northern landscape, evening. A waterfall and smithy in a narrow valley thickly overgrown with forest trees. Upon the rocks in the foreground three men are looking into the ravine. Signed below on the right:

A. v. Everdingen

1650.

Canvas. — 1.12 m h., 0.88 m br. — Bought in 1792 of de Vigneux. — Lith. by J. Dorner. Phot. by Hanfstängl. — Hall. IV.

567. (1054.) Storm at sea, and breakers in a rocky cove. Boats are occupied about the wreck of a stranded frigate. Signed below on the left, authenticity uncertain: **AE**

Wood. — 0.66 m h., 0.92 m br. — Private property of the King. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

568. (Schl. 292.) Landscape with trees; in the background, high mountains. In the foreground, four men before a hut, with sheep grazing near. Signed on the right below:

A. v. EVERDINCEN

Canvas. — 1.04 m h., 1.36 m br. — Mannheim Gallery. — Lith. by Dorner. — Hall IV.

Imitator of A. Everdingen, about 1650.

569. (1093.) Landscape with a Waterfall. Steep rocks close in the picture on the left. In the foreground are goat-herds and fishermen with nets and basket traps.

Wood. — 0.51 m h., 0.74 m br. — Bought by King Maximilian I. — Phot. by Hanfstängl. — Cab. 6.

Meindert Hobbema,

born at Amsterdam, in 1638, died in that city Dec. 7, 1709. Pupil of Jacob Ruysdael.

570. (1036.) Landscape. Upon a slight elevation on the left are two huts under some old oaks. Upon the right stand two people with a child, by a road which divides a shallow pond in the foreground. Signed below, on the right:

m. Hobbema

Wood. — 0.52 m h., 0.65 m br. — Bought in 1792 of de Vigneux. Phot. by Hanfstängl. — Cab. 9.

Aart van der Neer,


born at Amsterdam, in 1603, died in that city, Nov. 7, 1677. Worked in Amsterdam and Gouda.

571. (Schl. 589.) Moonlight Landscape. In the left foreground are two men in a small boat, which lies by the shore.


Wood. — 0.17 m h., 0.27 m br. — Zweibrücken Gallery. — Cab. 6.

Herman Saft-Leven,

born in Rotterdam 1609, died in Utrecht Jan. 5th 1685; probably a pupil of his father. Worked in Rotterdam, and, after about 1633, in Utrecht.

572. (796.) A river landscape, in the character of the lower Rhenish provinces. Near a river, upon which are many boats, is a road with country people; in the centre, a group of trees; and in the left background a castle upon a height. Signed in the middle below, partly under the frame:  1651

Wood. — 0.22 m h., 0.29 m br. — Mannheim Gallery. — Cab. 10.

573. (789.) View of Heimbach on the Rhine, with vessels upon the river, a castle upon a cliff on the right, and at its foot a small town surrounded by walls. Signed below, on the left, upon a cliff which projects over the river:  1652


Upon the back, in contemporary writing:

Heimbach auff dem Rheyn

Herman. Saft. Leven. A. Utrecht

F. Ann^o 1652.

Copper. — 0.25 m h., 0.37 m br. — Mannheim Gallery. — Cab. 10.

574. (1116.) Landscape, in the character of the Rhenish provinces. Upon the narrow river are boats, and in the background rise high hills. Upon the right is a village; in the foreground peasants are dancing before an inn. Signed on the left below, upon a boat:  1653

Wood. — 0.39 m h., 0.54 m br. — Zweibrücken Gallery. — Lith. by G. Kraus. — Cab. 11.

Jan Wynants,

born in Haarlem about 1600; was still living at Amsterdam in 1679. Worked in Haarlem and Amsterdam.

575. (976.) A hunting dog sits in the foreground near the dead trunk of an oak, behind which a peasant's hut is visible. Signed below on the left: J. Wynants 165 . .

Wood. — 0.49 m h., 0.39 m br. — Zweibrücken Gallery. — Cab. 11.

576. (Schl. 965.) Landscape with a Hare Hunt. On the left, a cavalier upon a gray horse. Signed on the right, below:

Wood. — 0.86 m h., 1.04 m br. — Mannheim Gallery. — Cab. 10.

*J. Wynants
N. 666.*

577. (1118.) At the foot of a rough, sandy hill, with willows and beech-trees, is a country road with deep ruts, upon which four cattle are driven forwards by two peasants. Signed below on the right:

Canvas. — 0.66 m h., 0.53 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

*J. Wynants
1672*

578. (Schl. 964.) Landscape. A cavalier and a lady, mounted, take their way to the hunt; before them is the falconer, and a servant follows them. Signed on the right below: J. Wy

Canvas. — 0.66 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by K. Auer. — Cab. 10.

579. (309.) Landscape, morning. Between a pond and a sandy hill overgrown with grass and trees, stretches a deeply worn country road, upon which a herd of cows, sheep and goats are being driven toward the foreground. The figures probably painted by Adr. van de Velde. Signed on the right below:

Canvas. — 1.54 m h., 1.97 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr and by J. Wölffle. — Etched by J. L. Raab. — Phot. by Hanfstängl. — Hall IV.

J. W.

580. (319.) Landscape, evening. Near a pond in the foreground, and past a group of old beech trees, a much-worn country road leads to a wood on the right; upon the way are people on foot and upon horseback. On the left opens a view of meadows and low hills in the distance. Signed like the preceding companion-piece.

Canvas. — 1.54 m h., 1.97 m br. — Zweibrücken Gallery. — Lith. by K. Auer and by J. Wölffle. — Phot. by Hanfstängl. — Hall IV.

581. (946.) Landscape with a group of trees near a sandy hill, at the foot of which are travellers and a shep-

herd with his flock. On the left, distant view of a plain. Signed below in the middle:

J.W.

Wood. — 0.18 m h., 0.22 m br. — Zweibrücken Gallery. — Cab. 10.

582. (967.) Upon the right, a sandy hill overgrown with bushes and grass; behind are village houses under trees. In the foreground, upon the road which leads past the village to a level tract, are two hunters in conversation.

On the left, water. Figures probably by Adr. van de Velde. Signed on the right, near the trunk of a willow:

J.W.

Canvas. — 0.31 m h., 0.41 m br. — Zweibrücken Gallery. — Lith. by Steingrübcl. — Phot. by Hanfstängl. — Cab. 11.

Jan Both,

born in Utrecht about 1610, died in that city about 1651; son of the painter on glass Dirck Both, after 1624/25 appears in the Guild as an apprentice of Abr. Bloemart. Studied in Rome under the influence of Claude Lorraine; lived in Utrecht again after about 1644. His brother Andries Both, who usually painted the figures in Jan's pictures in a manner resembling that of Peter van Laar, appears upon dated works as early as 1633.

583. (178.) Landscape, evening. Mercury sits upon a rock under huge forest trees and lulls Argus to sleep with his flute. In the middle distance, on the right, the grazing herd of Argus. Beyond, a view into an open country. Signed on the left, below:

Both J.

Canvas. — 1.69 m h., 1.29 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 8.

584. (330.) Forest landscape, in evening light. Argus, slain by Mercury, has fallen over a rock, upon which sits Juno with her two peacocks. Mercury is about to take flight. Signed below, in the middle, upon a rock:

Both J.

Canvas. — 1.16 m h., 1.02 m br. — Mannheim Gallery. — Figures and animals by another hand, probably by J. B. Weenix. (Comp.: W. Schmidt, *Zahn's Jahrb.* V 51.) — Cab. 8.

585. (839.) Roman Genre Piece. Upon a field of ruins various groups are playing cards, throwing the *boccia* etc. In the left corner is a pedlar with wine. In the back-



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ground appear the Temple of Saturn, the Capitol, and the Temple of Venus and Roma. Signed on the left, below:

Both

Canvas. — 0.65 m h., 0.83 m br. — Electoral Gallery of Munich. — Cab. 8.

586. (979.) Landscape, in evening light. On the left a river bordered by cliffs. In the middle foreground are two men, wading through a brook, one of whom carries a woman upon his back. In the corner, on the right, are three cattle, upon one of which rides a herdsman. Signed:

Both f

Wood. — 0.50 m h., 0.60 m br. — Zweibrücken Gallery. — Cab. 9.

587. (307.) Italian landscape, sunset. Upon the left, a distant view; upon the right, a waterfall between cliffs. On the road, at the left, robbers are bound and led away by soldiers. Figures by Ph. Wouwerman. Indistinctly signed on the right, below: J. Both.

Canvas. — 0.63 m h., 0.80 m br. — Mannheim Gallery. — Cab. 7.

588. (173.) Italian landscape, in glowing evening light, autumn. In the centre a group of trees, on the left, upon a road, ass-drivers. On the right, a small bridge over a mountain brook, behind which is a hermitage upon the height. Signed on the left below:

Both sc.

Wood. — 0.76 m h., 1.14 m br. — Düsseldorf Gallery. — The figures are by Andries Both. — Etched by J. Cogels. Engr. by C. Hess. — Lith. by K. Aner. — Phot. by Hanfstängl. — Hall IV.

Jan Asselyn (Crabetje),

born at Dieppe, in 1610, died in Amsterdam, October 1652. Pupil of Esaias van de Velde. Studied in Italy from 1630 to 1645 under the influence of Jan Miel and Peter de Laar.

589. (1037.) Italian Landscape. Upon a cliff, on the right, a ruin transformed into a peasant's house. On the road five travellers on horseback. In the distance a city, and mountains between which flows a river. Signed:

A

Canvas. — 0.69 m h., 0.93 m br. — Düsseldorf Gallery. — Etched by W. v. Kobell. (Comp.: Waagen, Handbuch II. p. 177.) — Cab. 9.

590. (1044.) A broad river, with an arched bridge flanked by towers. Upon the hither shore, travellers waiting to embark. Signed: *IA*

Wood. — 0.61 m h., 0.76 m br. — From the estate of King Maximilian I. *E.*
— Cab. 9.

Lodewyck Ludick,

know to have lived in Amsterdam subsequently to 1656; died in that city about 1703. (Compare: N. de Roever, A. Bredius and A. D. de Vries, in *Oud Holland* II, 83 ff. and III. 225.)

591. (189.) Italian landscape, sunset. Upon the road in the right foreground are mules and their drivers; farther back, along the river, are anglers and a flock of sheep. In the left distance a bridge is visible. Signed below, on the right: *L. Ludick*

Canvas. — 0.82 m h., 1.03 m br. — Private property of the King. — The only other picture known to be signed with this name is No. 210 in the Civic Gallery of Bamberg, — there attributed to W. de Hensch. — Cab. 11.

Nicholas Berchem,

born in Haarlem Sept. 1620, died in Amsterdam Febr. 18th, 1683. Pupil of his father Peter Claasz Berchem, a painter of still-life, and also of J. van Goyen, N. Moeyaert, P. de Grebber, J. Wils and J. B. Weenix; worked first in Italy, later in Haarlem and Amsterdam.

592. (223.) Laban appointing the field work to his men and maid servants, who are resting with the herds. Signed on the left, below:

Berchem
1643

Canvas. — 1.39 m h., 1.66 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle.
— Hall IV.

593. (788.) Landscape, with a mountain in the middle distance, at the foot of which lies a town. In the foreground a donkey cart is being laden and a peasant is ploughing. Signed on the right below: *Berchem fecit*

Farther in the corner is the date 1655.

Wood. — 0.26 m h., 0.34 m br. — Mannheim Gallery. — Engr. by W. Kobell, 1785.
— Cab. 10.



597. Nicolaas Berchem

594. (228.) Landscape, with ancient ruins and steep rocks. A woman upon a gray horse halts at a spring, near a man who is drinking from his hat. In the background are herdsmen with their cattle. Signed on the left below:

Berchem

Canvas. — 0.81 m h., 1.04 m br. — Düsseldorf Gallery. — Engr. by C. Hess. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall IV.

595. (1023.) Italian landscape, evening. In the foreground herdsmen are driving their cattle to a river. Companion-piece to No. 596. Signed in the middle, below:

Berchem

Wood. — 0.39 m h., 0.52 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

596. (1030.) Italian landscape, evening. Upon a road leading down hill a cavalier is giving alms to a family of beggars. Signed like the preceding companion-piece.

Wood. — 0.39 m h., 0.52 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

597. (293.) Italian landscape, with a river through which a shepherd is passing with his flock. Upon the shore is a woman upon horseback and a man with various animals. On the left, in the shade, are two fishermen. Signed on the left below:

Berchem. f

Canvas. — 0.61 m h., 0.71 m br. — Zweibr. Gall. — Cab. 7.

598. (969.) Italian landscape, evening. Houses upon the heights in the middle distance. In the foreground are cows and goats at a spring, near which one woman is washing and another spinning. Signed on the left below:

Berchem.

Wood. — 0.29 m h., 0.26 m br. — Zweibrücken Gallery. — Cab. E.

Adam Pynacker,

born at Pynacker, a village between Schiedam and Delft, 1621, died in Amsterdam, March, 1673. Studied in Rome, influenced by Jan Both. Worked in Delft and Amsterdam.

599. (240.) Landscape. On the right, beneath a group of trees, a bridge over a mountain brook gives way under cattle which are passing over it. At the bank of a river on the left lie sail-boats laden with merchandize. In the foreground a woman and a man with a hatchet. Signature below on the right, partly obliterated:

nack 1659

Canvas. — 1.13 m h., 1.62 m br. — From the Convent Wiltau. — Hall IV.

600. (954.) Evening Landscape. On the right: an eminence overgrown with bushes; on the left a view of brightly lighted hills. In the foreground a white cow is driven through a pool by a peasant on horse-back. Signed upon the shore, in the center: *Rynacker.*

Wood. — 0.49 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 9.

601. (970.) Landscape with tall trees, between which is a view of a plain bordered by hills. In the wooded swamp of the foreground a girl is driving a cow, a ram, and two goats.

Canvas. — 0.38 m h., 0.37 m br. — Zweibrücken Gallery. — Engr. by W. Kobell. Lith. by K. Auer. — Cab. 9.

Frederik Moucheron,

born at Emden between 1633 and 1639, died at Amsterdam early in January, 1686. Pupil of Jan Asselyn.

602. (965.) Landscape, with tall shade trees in the foreground. A man is driving two cows through water, while a woman, with a boy and dog, is preparing to wade. On the left is a view of a plain with bordering hills. Figures and animals by N. Berchem. Signed on the right, below: *Moucheron*

Canvas. 0.61 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 9.

Jan Hackaert,

born at Amsterdam, in 1629, died in that city 1699 (?). Worked in Amsterdam.

603. (978.) In a wood of tall beech trees hunters with their dogs are awaiting the carriage of their princely master, which is approaching in the middle distance, drawn by six gray horses. Figures by Adr. van der Velde.

Canvas. — 0.68 m h., 0.59 m br. — From the estate of King Maximilian I. — Cab. 9.

Jan Glauber,

born at Utrecht, in 1646, died in Schoonhoven, about 1726. Pupil of Nicholas Berchem in Haarlem, studied afterwards in Lyon under A. v. d. Kabel, and in Italy, influenced by G. Pousin. After his return he worked in Hamburg, Copenhagen, in the Hague, and in Amsterdam.

604. (1013.) Italian landscape, with a small town in the middle distance. Near a monument in the foreground sits a woman conversing with a wanderer clad in antique costume.

Canvas. — 0.35 m h., 0.42 m br. — Zweibrücken Gallery. — Cab. 7.

605. (334.) Italian Landscape. Nymphs in a wooded valley, bathing in still water, or resting upon the shore. The figures by Lairese.

Canvas. — 0.89 m h., 1.13 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 8.

Emanuel Murant,

born in Amsterdam, 1622, after a long residence in France, died at Leeuwarden, about 1700. Pupil of P. Wouwerman.

606. (Schl. 586.) Village Landscape. In the foreground a woman spinning and a man sleeping among sheep and hens; a second woman stops on her way to a pump.

Canvas. — 0.63 m h., 0.86 m br. — Came to the State in 1853 from the private possession of the King. — Cab. 10.

Simon de Vlieger,

born in Rotterdam about 1600, died at Amsterdam, in 1659. Became a member of the Guild in Delft in 1634, lived in Amsterdam after 1643. Worked in Delft, Rotterdam and Amsterdam.

607. (982.) Stormy sea, with two sailing vessels and a boat; in the distance are two frigates. On the right a mole.

Wood. — 0.57 m h., 1.08 m br. — Phot. by Hanfstängl. — From the Archiepiscopal Palace at Würzburg. — Cab. 6.

608. (Schl. 901.) Marine landscape, with quiet sea. In the foreground, fishing boats. In the background, a vessel with three masts firing a salute before a small fort. (According to V. de Stuers: Fort Bath on the Schelde near Antwerp.)

Wood. — 0.57 m h., 0.96 m br. — Electoral Gallery of Munich. — Cab. 6.

Jan Beerstraaten,

born in Amsterdam May 1622, worked in that city and died in 1666.

609. (336.) A Storm at Sea. A sailing vessel striking upon a rock, and a life-boat about to sink. In the right foreground the wrecked are being drawn out of the water with ropes, and a monk endeavors to quell the storm with a

crucifix. In the right middle distance a castle on a hill. Signed upon a cask in the centre:

IB.

Wood. — 0.90 m h., 1.23 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Hall IV.

Ludolf Backhuysen,

born in Emden Dec. 18th 1631, died in Amsterdam Nov. 17th, 1708. Pupil of A. van Everdingen, influenced by the marine paintings of Hendrik Dubbels.

610. (230.) The Harbor of Antwerp. A large vessel, under full sail, is carried into the harbor by a fresh breeze. Signed upon a plank of the vessel: L. BAKHUIZEN. Upon a cask of the same is the date 1697. The name P. Coopse, referred to by Smith, is not to be seen.

Canvas. — 1.11 m h., 1.46 m br. — Phot. by Hanfstängl. — From the estate of King Maximilian I. — Cab. 7.

Jan van de Capelle,

worked in Amsterdam from 1650 to 1680.

611. (Schl. 159.) View of a Dutch canal, with large and small vessels. Signed upon the vessel

J V Capell

on the right:
Canvas. — 1.03 m h., 1.25 m br. — Mannheim Gallery.
— Phot. by Hanfstängl. — Cab. 7.

William van de Velde, the Younger,

born in Amsterdam 1633, died in Greenwich April 6th 1707. Pupil of his father William van de Velde of Leyden, afterwards of Simon de Vlieger. Worked in Amsterdam and Greenwich.

612. (1043.) Marine view, with a storm passing off. One three-masted ship on the left sails away with ragged canvas, another, with sails furled, is just firing a gun. Before and around these are several boats. In the right background four more three-masters. Signed below, on the right:

W. v. Velde fecit

Canvas. — 0.63 m h., 0.90 m br. — Acquired by the State in 1835 from the private possession of King Ludwig I. — Cab. 11.

613. (1053.) Marine view, calm sea. On the left a frigate; in the foreground two freight vessels with sails set, and, towards the background, several others.

Canvas. — 0.52 m h., 0.59 m br. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Cab. 11.

Jan van der Heyden,

born in Gorkum 1637, died in Amsterdam Sept. 28th, 1712. Pupil of a painter on glass in Gorkum. Worked at Amsterdam.

614. (1095.) A great square in a city. Upon the left, a Roman triumphal arch; in the background a church in the Romanic style. Signed on the right, below: *De Heyden*

Wood. — 0.49 m h., 0.59 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Figures painted by Adrian van de Velde. — Cab. 10.

615. (1430.) View of the Prinzenhof and Thiergarten in the Hague. In the left foreground is a roe at the basin of a fountain. Signed *HEYDEN* on the right below:

Wood. — 0.51 m h., 0.64 m br. — From the Palace at Ansbach. — Phot. by Hanfstängl. — The identification of the building is due to Mr. V. de Stuers in the Hague. — Cab. 10.

Hendrik van (der) Vliet,

born in Delft about 1605 died after 1671. (Compare: Burger, Les Musées de la Hollande, II. p. 312). Pupil of his father William van Vliet and of Mich. Miereveldt.

616. (959.) Interior of a Gothic church by sunlight.

Wood. — 0.39 m h., 0.26 m br. — Private property of the King. — Cab. 9.

Antonis de Lorme,

appears to have worked in Rotterdam, according to the dates upon his pictures between 1640 and 1666 (Compare: Schlie, Gallerie zu Schwerin, 1882).

617. (192.) Interior of a Renaissance church, with columns of the Tuscan order, lighted by a chandelier. Signed in the left corner, upon the pedestal of a column: *A. de Lorme*

Wood. — 1.14 m h., 1.56 m br. — Mannheim Gallery. — Cab. 6. 1642

William Klaasz Heda,

born in Haarlem 1594, died at that place after 1678. Known to have worked at Haarlem between 1631 and 1668.

618. (1383.) Upon a table covered with a white cloth are dishes, with a sea crab and cut lemon, a Rhine-wine goblet, a champagne glass, a tin can, and an overturned cup. Signed: **HEDA 1634.**

Wood. — 0.75 m h., 0.91 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 7.

619. (1381.) Upon a table half covered with a linen cloth, are the remnants of a ham upon a tin dish, bits of bread, a mustard pot, Rhine-wine goblet, beer-glass, engraved silver cup, walnuts and hazelnuts. Signed in the middle, upon a corner of the cloth: *HEDA 1635*

Wood. — 0.58 m h., 0.76 m br. — Zweibrücken Gallery. — Cab. 7.

William van Aelst,

born in Delft 1626, died in Amsterdam 1679. Pupil of his uncle, Evert van Aelst. Worked at Delft and Amsterdam.

620. (949.) Two partridges and various hunting arms upon a table.

Canvas. — 0.75 m h., 0.59 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. (Comp.: Waagen, Handb. d. Gesch. d. Malerei, 1862. II., p. 253.) — Cab. 10.

Jan Davidzoon de Heem,

born in Utrecht in 1606, entered the Guild in Antwerp 1635 or 36, died in the latter city 1683 or 84. Pupil of his father David de Heem. Worked in Leyden, Utrecht and Antwerp.

621. (1376.) Fruit Piece. On a rocky ground lie vines with gourds and blackberries, peaches, oranges and myrtles, melons, grapes, chestnuts and figs; with butterflies, locusts, caterpillars and beetles. Near them, on a stone slab, a tin plate. Signed on the left, under the plate: *J. De Heem f. 1633*

Canvas. — 0.68 m h., 0.91 m br. — Electoral Gallery of Munich. — Cab. 6.

622. (177.) Grapes, melons, peaches, figs, cherries, chestnuts and acorns, with vegetables, wheat and ears of corn. On a pedestal in the background are blackberries and ivy; at the right is a copper kettle, and in the foreground snakes, frogs, snails, earthworms, butterflies, etc. Signed on the left, below: *J. De Heem. f.*

Canvas. — 0.83 m h., 1.13 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

623. (1012.) Fruit upon a silver plate, and in a blue painted porcelain dish. In the background a wineglass wreathed



624. Jan Davidszoon de Heem

LIBRARY

with ivy; in the left foreground, a small silver dish with a border richly ornamented in relief. Signed like the preceding.

Wood. — 0.34 m h., 0.50 m br. — Zweibrücken Gallery. — Cab. 8.

624. (933.) A bouquet of flowers standing in a glass vase upon a table. On the left, a crucifix, a skull wreathed with ivy and grain, and a silver watch; on the right a nautilus-shell, and apricots, peaches and cherries. Signed upon the stone slab of the table:

J. De Heem f

Upon a sheet of paper the following lines, referring to the crucifix:

Maer naer d'Alderschoonste Blom
daer en siet men niet naer' om.

(»But no one thinks to look
at the most beautiful flower.«)

These lines are signed:

J. De Heem

Above in the right corner is the signature of van Veerendaël, who was also employed upon the picture:

Ni. V. Veerendaël

Canvas. — 1.02 m h., 0.85 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 5.

Cornelis de Heem,

born in Leyden, beginning of April 1631, died in Antwerp May 1695; was master in the Guild of St. Luke in the latter city. Pupil of his father Jan Davidszoon de Heem. Worked in Antwerp and the Hague.

625. (1028.) Fruit Piece. A cut lemon, apricots, plums, grapes and hazelnuts upon a silver plate standing upon a stone table covered with green. Signed upon the slab:

C. DE. HEEM. f.

Wood. — 0.25 m h., 0.33 m br. — Zweibrücken Gallery. — Cab. 11.

626. (1021.) Fruit Piece. Apricots, plums, grapes, medlars, blackberries etc. lying upon a marble slab. On the right, below, upon a branch, a snail. Companion piece to the preceding. Signed:

C. DE. HEEM. f

Wood. — 0.25 m h., 0.33 m br. — Zweibrücken Gallery. — Cab. 11.

627. (188.) Flowers in a bottle, fruit upon plates and in a basket, a ham, sausage and bread upon a table covered with a purple cloth.

Canvas. — 0.83 m h., 1.13 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — (Comp.: W. Schmidt, Zahn's Jahrb. V. p. 50.) — Cab. 10.

Abraham van Beyeren,

born in the Hague 1620 or 21, where he entered the Guild of St. Luke in 1646. Worked in Delft in 1657, and at Amsterdam in 1671. Died at Alkmaar in 1675.

628. (1384.) Upon a wooden table, covered with a green cloth, are grapes, bread, a crab, a wineglass with a gilded support, and a silver dish; upon a silver plate is a cut lemon and a shrimp. Signed in the bottom of the dish:

Wood. — 0.45 m h., 0.62 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

629. (Schl. 68. Still Life. A green covered table with peaches, melons, grapes, and a lobster. Also various silver vessels, a nautilus-shell mounted in gold, a Venetian glass, a Rhine-wine goblet, and a watch. Signed on the left, on the base of a column:

Canvas. — 1.10 m h., 0.94 m br. — Mannheim Gallery. — Cab. 7.

Cornelis Lelienbergh,

was received in the Guild of the Hague in 1646, appears in 1656 among the founders of the new Guild in that place. Worked as late as 1672.

630. (111.) A dead cock and smaller birds hang in a pantry over a table, upon which lie a dead dove and a finch. Signed on the left, upon a small box:

Canvas. — 0.80 m h., 0.68 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

Egbert van der Poel,

born in Delft March 1621, died in Rotterdam July 1664.

631. (1377.) Before a farmhouse with a dove cote is a woman amidst various utensils, holding a bucket in her right hand. Two ducks are near. In the left middle distance a peasant is sweeping the yard. Signed on the right below:

Wood. — 0.23 m h., 0.26 m br. — Zweibrücken Gallery. — Cab. 10.



628. Abraham van Beyeren

Thomas Wyck,

born at Beverwyck near Haarlem 1616, died in Haarlem Aug. 19th, 1677. Lived some time in Italy, after which he worked in Haarlem, where he appears in the register of the Guild in 1642. Worked also in London.

632. (1106.) An alchemist with his assistant in his laboratory, which is filled with books and utensils. Signed on the left, below:

Wyck.

Canvas. — 0.48 m h., 0.39 m br. — Electoral Gallery of Munich. — This picture was probably painted during the latter part of his life, during his stay in London, when alchemy was his favorite subject. — Cab. 11.

Jan Baptista Weenix, the Elder,

born in Amsterdam 1621, died at Huys-Termey near Utrecht 1660. Pupil of Jan Micker, Nic. Moeyaert and Abr. Bloemart. After living in Italy from 1642 until 1646 he worked in Amsterdam and Utrecht.

633. (1120.) A knife grinder engaged at his work before the entrance to a grand building, turns towards a woman standing in front of the door, upon whose left arm a man dressed in black lays his hand. Before the group is a finely dressed child with a hoop. On the left a cat is spitting at a barking dog; on the right are barnyard fowls. Signed on the left, upon the frame of the door:

Giō Ballā: Weenix

Canvas. — 0.84 m h., 0.99 m br. — From the Archiepiscopal Palace of Würzburg. Lith. by Flachenecker and J. Wölffle. Painted, like No. 634, while the artist was in Italy, between 1643 and 1647. — Cab. 6.

634. (1060.) Before a grand Italian building, with columns of verd antique, a girl has fallen asleep with a tambourine at her side. Behind her, upon a fragment of an ancient ruin, sits a lad with a piece of wire-work in his hand. View of a town upon the right. Signed on the left below, upon a block of marble:

*Giō Ballā:
Weenix*

Canvas. — 0.66 m h., 0.53 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 9.

Jan Weenix,

born in Amsterdam 1640, died in that city Sept. 20th, 1719. Pupil of his father Jan Baptista. Entered the Guild of Utrecht in 1664. Worked in Amsterdam and Utrecht.

635. (977.) A hunter boy carrying a dead hare and a basket with dead birds; near by is a greyhound. On the left, behind, a woman sleeping. In the landscape, at the left, a hunting scene. Signed on the left below: *J. Weenix 1665*

Wood. — 0.45 m h., 0.35 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 6.

636. (971.) A woman, asleep upon a bundle of clothes at the foot of a monument surmounted by a vase, is watched by her dog. View of the sea upon the right. Signed and dated in the left corner below like the preceding companion-piece.

Wood. — 0.45 m h., 0.35 m br. — Mannheim Gallery. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Both paintings, Nos. 635 and 636, were formerly ascribed to the elder Weenix. — Cab. 6.

637. (304.) A wolf and a hare, together with a variety of birds lie dead upon the ground, watched by two dogs. On the right hang and lie various hunting utensils; on the left approaches a hunter with his dog, the man blowing his horn. Signed in the left corner, below: *J. Weenix f 1702*

Canvas. — 1.77 m h., 2.49 m br. — This picture, with the following numbers, belongs to a series of hunting and animal pieces, painted by Weenix between 1703 and 1712 by the order of the Elector John William of the Palatinate for his Hunting Palace of Bensberg, on the Rhine. No. 196 in the Gallery of Augsburg is the eleventh picture of this series. Eight others are in the Gallery at Schleissheim, Nos. 592—599. — Hall IV.

638. (298.) A swan, a roe, a hare, and various birds lie dead upon the ground, or hang upon a terrace; on the left sits a hunter with three dogs. Background: a palace garden. Signed and dated, like the preceding companion-piece, under the relief on the right.

Canvas. — 1.78 m h., 2.45 m br. — From the Palace of Bensberg. — Lith. by J. Wölffle. — Hall IV.

639. (227.) A dead hare hangs near a gun and a horn, upon an urn. A hunting satchel, fowl and a pheasant are lying upon the ground, the latter partly covered with flowers. In the background, view of a pond in a palace garden. Signed on the left, upon a step: *J. Weenix f 1703*

Canvas. — 1.07 m h., 0.94 m br. — Cab. 11.

640. (320.) A dead hare, tied to a branch by its hind leg, lies upon the ground with a turkey and two small birds.



639. Jan Weenix



A dove sits upon a vine-covered tree, and another is flying near. Behind the animals is fruit. In the right background: view of the waterworks of a princely garden. Signed on the left, below:

J. Weenix f. 1706

Canvas. — 1.19 m h., 0.98 m br. — From the Palace of Bensberg. — Etched by J. L. Raab. — Phot. by Hanfstängl. — Hall IV.

641. (332.) At the foot of a stone urn, upon which hang small birds and fowl, lie a dead peacock and a white hen; on the left a hunting knife. In the left background a garden pavilion. Companion-piece to the preceding.

Canvas. — 1.19 m h., 0.98 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

642. (234.) A hare and a peacock with small game lying before an urn. On the right, near a heap of fruit, is a squirrel, behind which is a small dog. Background: a palace garden. Signed on the left upon the pedestal of the vase:

Weenix f. 1708.

Canvas. — 1.50 m h., 1.74 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

643. (236.) Near an urn lie a dead hare, a goose, a pheasant, and various birds, with hunting utensils. Above fly two doves, at which a dog, coming from the left, is barking. Background: a palace garden. Companion-piece to the preceding.

Canvas. — 1.52 m h., 1.81 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

644. (340.) A deer and two hares hanging upon the trunk of a tree. Upon the marble parapet, at the left of the deer, lie a wolf and a wild boar, with several rabbits and a net; upon the right sits a hunter with two dogs. In the left middle distance is a parforce hunt. In the background the Electoral Hunting Palace of Bensberg. Signed:

J. Weenix f. 1712

Canvas. — 3.42 m h., 5.61 m br. — From the Palace of Bensberg. — Hall IV.

645. (326.) Upon the terrace of a palace pond lies dead game. A dog is worrying a bird-basket, from which released doves are flying away, while a boy hastens to the scene. On the right are magnificent buildings; on the left part of a palace park.

Canvas. — 3.43 m h., 4.57 m br. — From the Palace of Bensberg. — Hall IV.

646. (235.) A Boar Hunt. The animal is surrounded by four dogs, one of which is thrown to the ground. In the foreground is a marble parapet, upon which lie hunting utensils: a gun, a satchel and a powder-horn. Background, landscape with distant mountains.

Canvas. — 3.43 m h., 2.11 m br. — From the Palace of Bensberg. — Hall IV.

Melchior de Hondecoeter,

born in Utrecht 1636, died in Amsterdam April 3^d, 1695. Pupil of his father Gijsbert, and of his uncle J. B. Weenix. Worked in the Hague and in Amsterdam.

647. (219.) Fight between two cocks, among hens and chickens. In the right background, a pair of peacocks, and, beyond, the view of a palace.

Signed on the left:

M. D. Hondecoeter.

Canvas. — 1.06 m h., 1.43 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Hall IV.

648. (344.) A cock and a white hen, with their chickens, defending themselves against a turkey, which approaches on the right. In the right background a barn yard.

Canvas. — 0.91 m h., 1.11 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall IV.

649. (Schl. 406.) A Barn Yard. Around the pot of food are two hens with young chickens and ducks. Above is a tame raven, with a bell tied to his left leg.

Canvas. — 1.08 m h., 0.97 m br. — Mannheim Gallery. — Lith. by K. Auer. — The signature of Hondecoeter is not genuine; the picture is probably to be ascribed to Giacomo Victor. — Cab. 9.

Simon Verelst,

born September 1644 in the Hague; one of three brothers Simon, Peter and Herman, all painters, chiefly of flowers. Worked mostly in Leyden, and died in that city, probably in 1721.

650. (Schl. 890.) Still Life. Fruit and utensils lying upon a table. Two dead doves and two small birds hang upon cords above.

Canvas. — 0.72 m h., 0.59 m br. — Mannheim Gallery. — Cab. 10.

Jan van Huysum,

born in Amsterdam April 15th, 1682, died in that city Feb. 8th, 1749. Pupil of his father Justus van Huysum; worked in Amsterdam.

651. (1416a.) Various fruits and flowers in and before a basket. Behind is a terra-cotta vase ornamented in relief with poppies, vines, and a grape branch. Here and there are butterflies and other insects. Signed upon the marble table, below:

*Jan Van Huysum
fecit 1735*

Wood. — 0.81 m h., 0.61 m br. — Mannheim Gallery. — Cab. 11.

652. (1063.) Peaches, grapes, and other fruit, with flowers, lying upon a marble slab, about which are butterflies, bees, flies and snails. Signed on the right below:

Jan Van Huysum fecit

Canvas. — 0.38 m h., 0.32 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

653. (1056.) A basket with roses and other flowers, upon a marble table; around are butterflies, bees, flies and ants. Signed below, on the left, like the preceding companion-piece.

Wood. — 0.38 m h., 0.32 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

Rachel Ruysch (Pool Ruysch),

born in Amsterdam 1664 or 1665; died in that city 1750. Pupil of William van Aelst; became Court Painter to Elector John William of the Palatinate. Worked also in Amsterdam and the Hague.

654. (1016.) A bouquet of flowers in a glass upon a marble table, near an orange branch bearing both fruit and flowers; around are butterflies, dragon-flies, beetles and other insects. Upon some overhanging grain are two butterflies, and, on the edge of the table, a tree locust. Signed:

*Rachel Ruysch
1708*

Canvas. — 0.91 m h., 0.70 m br. — Düsseldorf Gallery. — Painted for the Elector John William of the Palatinate. — Cab. 9.

655. (1001.) At the foot of a tree lie grapes, melons, peaches, etc. On the left, below, mushrooms; and on the right a bird's nest and a lizard eating a broken egg. Signed above, on the left, like the preceding companion-piece, and with the date: 1709.

Canvas. — 0.91 m h., 0.70 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 10.

656. (862.) A bouquet of flowers in a glass vase. Signed:

Rachel Ruysch 1709

Canvas. — 0.78 m h., 0.70 m br. — Mannheim Gallery. — Cab. 10.

657. (1117.) A bouquet of flowers in a glass vase, upon a marble table; around are butterflies and larvae. Signed on the left, below:

Rachel Ruysch 1715.

Canvas. — 0.78 m h., 0.60 m br. — Mannheim Gallery. — Cab. 11.

658. (1392.) Melons, grapes, peaches, pomegranates, plums, hazelnuts and an ear of corn lie at the foot of a stone seat, upon which is a flower basket. On the left, above is a bird's nest. Signed on the left below with the name; not dated.

Canvas. — 0.98 m h., 1.23 m br. — Mannheim Gallery. — Cab. 11.

Herman van der Myn,

born in Amsterdam 1684, died in London 1741. Pupil of Ernst Steuven. Lived until 1716 in Düsseldorf as Court Painter of Elector John William of the Palatinate.

659. (1124.) Garden flowers in a richly ornamented glass vase, standing upon a stone table. Signed upon the slab:

H. VANDER MYN

Canvas. — 0.78 m h., 0.64 m br. — Düsseldorf Gallery. — Cab. 11.



660. Jost van Cleef

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Halls V—VII. Cabinets XII—XVI.

Joost van Cleef,

probably born in Antwerp, died in that city Nov. 10, 1540. Entered the Guild in 1511. Worked chiefly at the French and English courts.

660. (97.) Portrait of a man dressed in black, wearing a black cap; the overgarment fastened in front with four ties. The left hand, with a seal ring upon the forefinger, is lifted in a gesture of demonstration. On the right, above, part of a coat-of-arms. Half-figure, full face.

Wood. — 0.77 m h., 0.58 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — This picture was formerly thought to be a work of the younger Holbein, and from an inscription in Dutch upon the back, was wrongly considered a portrait of Martin Luther. This much discussed »portrait with the beautiful hand« appears to have suffered from extensive restorations, notably in the head, which doubtless has lost in great measure its original coloring and softness of modelling, yet making all due allowance for this it still cannot be considered to display the hand of Holbein. — Cab. 14.

Antonis Moor,

commonly called Antonio Moro, born in Utrecht, about 1512, died in Antwerp between 1576 and 1578. Pupil of Jan Scorel, developed in Italy through the study of Titian. Entered the Guild of Antwerp in 1547. After 1552 Court Painter to Charles the Fifth, and to Philip II of Spain; worked in Utrecht, Antwerp and at the courts of Madrid, Lisbon, London and Brussels.

661. (1293.) Portrait of a man with a brown beard and short hair, in a black brocade coat with standing collar and ruff. Breast-piece, to the right.

Wood. — 0.43 m h., 0.37 m br. — Phot. by Hanfstängl. — Acquired by exchange from the private possession of King Ludwig I. in 1868. — Hall V.

Frans de Vriendt, called F. Floris,

born in Antwerp about 1520, died Oct. 1th, 1570. Pupil of Lambert Lombard in Liege. After his return from Italy, in 1540, became master in the Guild of Antwerp. Worked in Antwerp.

662. (1188.) Figure of a woman, with the left breast uncovered, and a veil on the head. Breast-piece, to the left, in profile.

Wood. — 0.70 m h., 0.51 m br. — Mannheim Gallery. — Attribution uncertain.

Nicholas Neufchatel,

called Lucidel (Nutzschidell), appears in the register of the Guild of Antwerp as Colyn van Nieucasteel; signed himself: Nicolaus de Novocastello; born in the county Bergen in Hainault. In 1539 pupil of Pieter Coecke van Aelst in Antwerp; after 1561 worked in Nuremberg, died in that city after 1590.

663. (120.) Portrait of the mathematician John Neudorfer, who, sitting at a table covered with green, holding a model of a polyhedron in his left hand and a pair of compasses in his right, is giving a lesson to his son. Knee-piece. Inscribed upon the frame:

IOANES NEVDORF: PER EVROPA VNIVERSA IFINITA DISCIPVLOR
ARITHMETICES

GRAPHICES, MVLTVTVDINE CELEBRIS, INCOPARABILIS INDUSTRIÆ
EXEPLAR

MAGNV ORNAMENTV PATR: REIP: NORIB: CVI DESIDERATISS:
CIVIS EFFIGIE V. ÆTAT. LXIII.

AVTOR NICOLAUS DE NOVO CASTELLO, HOSPES. GR. ER. DD.
AN. M.D.LXI.

Canvas. — 1.01 m h., 0.93 m br. — Phot. by Hanfstängl. — Formerly in the Silver Chamber of the Town Hall, afterwards in the Castle of Nuremberg. Came into the State Collection in 1810. (Comp.: Coppelmeyer, *historische Nachricht*, etc. Nürnberg 1730 pp. 202 and 209.) A somewhat weaker repetition, or old copy, is in the Museum at Lille. — Hall V.

664. (77.) Portrait of a gray-bearded man, dressed in fur, with a black cap. Half figure, towards the right.

Canvas. — 0.88 m h., 0.67 m br. — Phot. by Hanfstängl. — From the Castle of Neuburg on the Danube. — Hall V.

665. (1424.) Portrait of the wife of the preceding, in a black dress, the sleeves trimmed with fur, a leather girdle and a little cap with a blue pattern, the hands folded. Half figure, full-face, slightly turned towards the left.

Canvas. — 0.88 m h., 0.67 m br. — Phot. by Hanfstängl. — From the Palace Gallery of Aschaffenburg. — (Comp.: W. Schmidt, *Zahn's Jahrb.* V. p. 267.) — Hall V.

666. (Schl. 598.) Portrait of a man with a gray beard, in a black robe bordered with fur and a black cap. Small

knee-piece, full-face. Signed: V. K. D: ANNO ÆTATIS LXVI.
NACH CHRISTI GEPURT 1564 JAR DIESES PILDT ABGEMALET WAR.

Wood. — 0.35 m h., 0.25 m br. — Zweibrücken Gallery. — (Comp.: W. Schmidt, Zahn's V. p. 145.) — Cab. 15.

Pieter de Witte, called Candid,

born at Bruges about 1548, died in Munich 1628. Pupil and assistant of Giorgio Vasari in Rome and Florence, subsequently to 1586 in the service of Duke William V. and Elector Maximilian I. in Munich.

667. (757.) The Circumcision of Christ. St. Joseph holds the Child over the altar. The Virgin and St. Anna stand upon the left, and two youths, bearing candles, upon either side of the priest.

Copper. — 0.29 m h., 0.20 m br. — Zweibrücken Gallery. — Lith. by Meixner. — Cab. 13.

Bartel Sprangher,

born at Antwerp, March 21st, 1546; entered the Guild, in 1557, as pupil of Jan Mandyn; studied also in Paris and Rome. After 1575 Imperial Court Painter in Prague; died after 1604.

668. (Schl. 984.) The Deposition. Two angels support the Virgin.

Copper. — 0.15 m h., 0.12 m br. — Electoral Gallery of Munich. — Cab. 13.

Frans Pourbus the Younger,

born at Antwerp in the autumn of 1569, died in Paris, middle of February 1622. Pupil of his father Frans Pourbus the Elder. Worked in Antwerp, Mantua and Paris.

669. (1114.) Portrait of an old woman, with a white cap and ruff over a black dress. Breast-piece, full-face.

Wood. — 0.61 m h., 0.52 m br. — From the Archiepiscopal Palace at Würzburg. — Hall V.

670. (300.) Portrait of a man with a brown beard, dressed in black, and a high ruff; a glove in the right hand, the left placed upon the breast. Inscribed: AETA An^o 1616 Breast-piece.

Wood. — 0.66 m h., 0.52 m br. — Electoral Gallery of Munich. — Hall V.

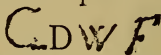
Flemish about 1620.

671. (1431.) Portrait of a man with a gray beard, high hat, coat of moire bordered with fur, and white ruff. Breast-piece, to the right.

Wood. — 0.70 m h., 0.55 m br. — Presented in 1877 by v. Foltz, former Director of the Pinakothek. — Hall V.

Flemish of 1625,

similar in style to G. Geldorp.

672. (1393.) Portrait of a man dressed in black, with brown beard, short, dark hair and large ruff; holding in the right hand an embroidered glove. Breast-piece to the right. Signed on the right above with the  date 1625, and the monogram:

Wood. — 0.63 m h., 0.50 m br. — Zweibrücken Gallery. — Probably the work of a painter of Zealand. — Hall V.

Hendrik Goltzius,

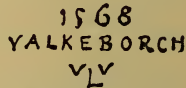
of a Würzburg family, born in 1558 at Mühlbach in the vicinity of Jülich; died in Haarlem 1617. Worked in Antwerp.

673. (Schl. 335.) Portrait of a standard-bearer in a gray, slashed garment, a white, red and yellow sash, with a green, yellow and white banner upon a short pole. Half-figure to the right. In the ground above is a cartouche with a coat-of-arms, and on the right is inscribed: AETATIS SUAE 36 AN^o DOMINI 1590.

Canvas. — 1.07 m h., 0.86 m br. — Mannheim Gallery. — The attribution to Goltzius is uncertain, being founded only upon old inventories. The style resembles rather the painters immediately preceding Rubens, perhaps Ad. v. Noost? — Hall V.

Lucas van Valkenborch,

of Mechlin; worked in Antwerp, and in Germany and Austria. Died at Nuremberg in 1598.

674. (Schl. 856.) The Building of the  Tower of Babel. In the left foreground a quarry. Signed below in the centre:

Wood. — 0.21 m h., 0.29 m br. — Bought in 1819 by King Maximilian I. — Cab. 14.

Paul Bril,

born in Antwerp 1554, died in Rome Oct. 7th, 1626. Pupil of Damiaen Oortelmans in Antwerp; worked afterwards in Rome under the guidance of his brother Matthew Bril, and, after the death of the latter, for Pope Gregory XIII and his successor.

675. (805.) Rocky landscape, with towns and castles; in the background, the Lake of Genesareth. In the foreground, upon the shore at the mouth of the Jordan, Christ, in the company of his apostles, is healing the man possessed of an unclean spirit. The swine, into which the spirit has entered,

are about to rush into the water. Signed,
on the left below:

.P. BRIL. 1601.

Wood. — 0.27 m h., 0.36 m br. — Electoral Gallery of Munich. — Cab. 14.

676. (960.) Landscape, with view of an inlet on the shores of which fishermen are drawing a net. In the middle foreground are three men busied with a basket; on the right the landscape is closed by a rocky slope with trees.

Wood. — 0.13 m h., 0.16 m br. — Zweibrücken Gallery. — Cab. 13.

Joost de Momper,

born in Antwerp 1564, received as master in the Guild of St. Luke 1581, died in his native city 1634 or 1635. Belonged to an old family of artists; son and pupil of his father Bartholomew de Momper.

677. (Schl. 581.) Bird's-eye-view of a landscape with great distances. Upon the roads are a number of two wheeled wagons, riders, people bearing burdens and beggars. In the middle-distance a castle in a lake.

Wood. — 0.72 m h., 1.03 m br. — Zweibrücken Gallery. — Cab. 13.

Denis van Alsloot,

worked in Brussels between 1600 and 1626.

678. (810.) Citizens, masked, taking their pleasure upon the ice in a moat, over which is a stone bridge.

Wood. — 0.54 m h., 0.80 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Free repetitions are in Berlin, Brussels and Madrid. — 13.

Peter Brueghel, the Younger,

eldest son of Peter Brueghel the Elder; born at Brussels towards the close of 1564, died at Antwerp early in 1638. Pupil of Gillis van Coninxloo in the latter city; received as master in the Guild of Antwerp in 1585. Imitator of his father.

679. (801.) A village festival; peasants dancing, drinking, playing and caressing. Under a tree on the right are two bagpipe players. One of the frequent repetitions of a popular picture by the elder Brueghel.

Wood. — 0.39 m h., 0.51 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 13.

Jan Brueghel, the Elder,

son of Peter Brueghel the Elder, born in Brussels 1568, died in Antwerp Jan. 13th, 1625. He received his first lessons from his grandmother, the widow of Peter Koeck van Aelst,

was afterwards instructed in oil-painting by Peter Goetkint in Antwerp. Returned from several years residence in Italy in 1596 and worked in Antwerp, often together with Rubens and Hendrik van Balen.

680. (784.) St. John the Baptist, preaching to the multitude in a wood. In the centre, view of a landscape with a river. Repetition of a favorite picture by his father. Signed on the right, below: BRVEGHEL 1598.

Wood. — 0.42 m h., 0.63 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 3.

681. (798.) The Crucifixion. In the foreground the Virgin sinks, fainting, into the arms of the disciple John. The thief upon the right is being lifted up upon his cross. Signed on the left, below: BRVEGHEL, 1598.

Copper. — 0.35 m h., 0.54 m br. — Mannheim Gallery. — Cab. 14.

682. (838.) View of a Harbor. Upon the strand a fish-market, with many figures. In the middle-distance is Christ preaching from a ship to an assembled multitude. Trees close in the picture on the left; upon the right, a view of the open sea. The date 1598, said to have been read by Prof. Marggraff, is not to be seen.

Wood. — 0.78 m h., 1.19 m br. — Mannheim Gallery. — Cab. 14.

683. (800.) View of a broad valley, with a river and several towns. From a shady wood, on the left, come gypsies and market-people. A wagoner has his fortune told by a gypsy woman. Signed on the left, below: BRUEGHEL 1602.

Copper. — 0.34 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 14.

684. (Schl. 120.) A great fish-market in a sea-port town. Signed on the left, below: BRVEGHEL 1603.

Wood. — 0.60 m h., 0.92 m br. — Mannheim Gallery. — Cab. 13.

685. (Schl. 129.) A wood road, partly under water, with farm wagons, riders and people on foot. Through openings in the wood, on the left, is seen a palace-like building, and, in the distance, on the right, a church. Signed on the left, below: BRVEGHEL 1605.

Copper. — 0.25 $\frac{1}{2}$ m h., 0.36 m br. — Mannheim Gallery. — Cab. 13.

686. (Schl. 125.) The Halt before the Village Inn. Amongst the people before the inn appears the Holy Family upon the Flight into Egypt. In the right background a church. Signed on the left, below: BRVEGHEL 1607.

Copper. — 0.22 m h., 0.32 m br. — Electoral Gallery of Munich. — Cab. 13.



690. Jan Brueghel d. Ae

687. (793.) Landscape; on the right, view of a valley with a river, and, in the distance, hills. Travellers are upon the road which, at the left, passes a windmill and gallows. Signed on the right, below: BRVEGHEL. 1608.

Wood. — 0.43 m h., 0.92 m br. — Electoral Gallery of Munich. — Cab. 16.

688. (Schl. 140.) A village street; in the foreground peasants dancing; on the left, two riders upon gray horses. Signed on the right, below: 1609 BRVEGHEL.

Copper. — 0.11½ m h., 0.16 m br. — Electoral Gallery of Munich. — Cab. 13.

689. (837.) View of a Sea-port Town. In the right foreground, Scipio, sitting before his tent surrounded by his warriors, gives back to Allucius, Prince of the Celtiberians, his captive bride and his freedom. At the left is a train of prisoners, escorted by soldiers. Signed on the left, below: FEC. ANVERSA BRVEGHEL 1609.

Copper. — 0.71 m h., 1.05 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 14.

690. (Schl. 132.) Many people, on foot and in wagons, halt upon a village square, at the left of which stands an inn, and at the right the shop of a carriage-maker. In the background the village stretches along both sides of a canal. Signed on the left, below: BRVEGHEL 1609.

Copper. — 0.22 m h., 0.34 m br. — Mannheim Gallery. — Cab. 13.

691. (814.) Landscape with a wood, and a road leading through it, upon which are peasants, on foot and in wagons. On the right, view of a valley watered by a river. Signed on the left, below: BRVEGHEL 1610.

Copper. — 0.21 m h., — 0.30 m br. — Electoral Gallery of Munich. — Cab. 13.

692. (Schl. 137.) View of a village; in the foreground, a cart with one horse, and a peasant driving three cattle. Signed on the right, below: BRVEGHEL 1610.

Copper. — 0.09 m h., 0.13 m br. — Electoral Gallery of Munich. — Cab. 13.

693. (790.) A country road, with many travellers and peasants. Under the trees, in the centre, is an inn; at the left is visible the Gothic church of a village. In the background, a town. Signed on the right, below: BRVEGHEL 1610.

Wood. — 0.37 m h., 0.34 m br. — Electoral Gallery. — Cab. 13.

694. (Schl. 128.) A Village Festival. In the central foreground, a group of cavaliers and ladies, with a page who holds a saddled horse. In the right middle distance, a

Gothic church with a two-aisled transept. Signed on the right, below: BRVEGHEL 1612.

Copper. — 0.23 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 13.

695. (822.) End of a village street, with wagons and people on foot. On the right, view of a distant landscape. In the foreground a boy is begging before a carriage. Signed on the right, below: BRVEGHEL 1612.

Copper. — 0.25 m h., 0.34 m br. — Mannheim Gallery. — Cab. 14.

696. (797.) People taking their pleasure in a small town upon the banks of a river. Signed on the left, below: BRVEGHEL 1616. FECIT.

Copper. — 0.25 m h., 0.36 m br. — Mannheim Gallery. — Cab. 13.

697. (Schl. 126.) An elevated country road between groups of trees, with riders, coaches and people afoot. In the left foreground a family of higher rank; on the right, a herd of swine. Signed on the right, below: BRVEGHEL 1619.

Copper. — 0.26 m h., 0.37 m br. — Electoral Gallery of Munich. — Cab. 14.

698. (Schl. 147.) Forest Landscape. In the foreground kneels St. Hubert before the holy stag. A servant, also kneeling, holds his master's horse; six dogs lie upon the ground. Signed in the middle, below: BRVEGHEL 1621.

Copper. — 0.50 m h., 0.72 m br. — Düsseldorf Gallery. — Cab. 13.

699. (819.) The City of Sodom in flames. Lot and his daughters sit within a cave in the left foreground. Farther back is the pillar of salt into which the wife of Lot was changed. In the vessels on the right are fugitives. Signed on the left below: BRVEGHEL. Companion-piece to No. 700.

Copper. — 0.26 m h., 0.35 m br. — Electoral Gallery of Munich. — Cab. 14.

700. (820.) The Burning of Troy. In the foreground Aeneas carries his father Anchises to the ships, in company with other fugitives. Companion-piece to No. 699.

Copper. — 0.26 m h., 0.35 m br. — Electoral Gallery of Munich. — Cab. 14.

701. (Schl. 134.) Cross roads at the entrance of a wood, with carriages, horsemen and people on foot. On the left, two riders passing a ford. In the left foreground lie the skeletons of horses.

Copper. — 0.23 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 13.

702. (792.) Landscape. On a country road is a village inn, where travellers, on foot and by carriage, are regaling. At the right a brook flowing through a plain with many trees.

Copper. — 0.33 m h., 0.44 m br. — Electoral Gallery of Munich. — Cab. 13.



705. Jan Brueghel d. Ae. u. P. P. Rubens

703. (815.) St. Martin, mounted on a gray horse, in a village and surrounded by many people, shares his mantle with a beggar. Upon the hill in the background is a windmill.

Copper. — 0.20 m h., 0.30 m br. — Electoral Gallery of Munich. — Cab. 13.

704. (794.) Flowers and fruit, so arranged as to form the monogram of the Virgin. In the centre the Holy Family adored by angels, one of whom is sitting upon a lamb. In the background, view of a game-park. The figures are by Peter van Avont.

Wood. — 0.93 m h., 0.72 m br. — Electoral Gallery of Munich. — Cab. 14.

705. (241.) Flora, sitting in a flower-garden, is crowned by nymphs. She holds in her arms a large bunch of flowers and looks at herself in a mirror held before her by a cupid. Other cupids carry flowers and bind wreaths. Small figures in the air strew flowers. In the background, view of a landscape with many trees; on the left a building ornamented with statues. The figures are by Rubens.

Wood. — 0.96 m h., 1.47 m br. — Mannheim Gallery. — Cab. 14.

Jan Brueghel the Younger,

born in Antwerp Sept. 13, 1601, died after 1668. Pupil and imitator of his father.

706. (Schl. 145.) The Adoration of the Magi. Background, a narrow village street with leafless trees. Signed on the right, below: I. I. BREV. IN. E.

Copper. — 0.33½ m h., 0.51 m br. — Mannheim Gallery. — Repetition of a picture by J. Breughel the Elder, dated 1598, in the Vienna Gallery, No. 725. — Cab. 14.

Peter Gysels (Gyzels),

born in Antwerp, beginning of Dec. 1621, died in that city 1690 or 91. Pupil of Jan Boots and imitator of Jan Brueghel the Elder. Master of the Guild in 1650; worked in Antwerp.

707. (Schl. 345.) A windmill in a level country, with a path through a field. The companion-piece, now in Schleissheim (No. 288) and not so well preserved, bears the signature.

Copper. — 0.14 m h., 0.19 m br. — Cab. 13.

Hendrik van Balen, the Elder,

born in Antwerp 1575, died in that city July 17th, 1632. After 1593 member of the Guild of St. Luke. Pupil of Adam van Noort; often painted in combination with J. de Momper the Younger, with Jan Brueghel the Elder, and with F. Snyders.

708. (816.) Spring. Flora, sitting upon a carpet in a flower garden, surrounded by nymphs and cupids, and holding a large bouquet of flowers in her left hand. On the left, above, floating cupids bear a festoon of flowers. The landscape, flowers and animals are by J. Brueghel. This and the three following companion-pieces were painted in 1616.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

709. (817.) Summer. Ceres, sitting under fruit trees with thick foliage, and surrounded by nymphs and cupids. Fruit and flowers, the latter painted by J. Brueghel, are strewn before her.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

710. (823.) Autumn. Bacchus, sitting under an apple-tree laden with fruit, is surrounded by satyrs, Bacchantes and cupids, who offer him fruit and wine. The foreground is filled with all kinds of fruit, vegetables and dead game. In the beautiful landscape of the background is seen, on the left, ploughing, and, on the right the gathering of grapes. Fruit, game and landscape by J. Brueghel.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

711. (824.) Winter. A festive meal in a large hall, with an open fire and music. Winter, in the form of an old man, sits at the table near a young woman. In the foreground maids and pages are engaged in preparing the meal. In the background of the terrace stands the double-faced Janus, with the key which opens the new year. View of a town with many people, skaters upon a canal. Landscape and all the accessories by Jan Brueghel. Dated below, upon a book: MDCXVI.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 14.

712. (808.) Two nymphs in a wood, surrounded by hunting dogs and a heap of dead game. Landscape and animals by Jan Brueghel.

Wood. — 0.59 m h., 0.80 m br. — Electoral Gallery of Munich. — Cab. 14.

713. (809.) Five nymphs, two of whom are emptying a fishing net, surrounded by hunting dogs and dead game. In the background, a lake with nymphs bathing and fishing. Landscape and animals by Jan Brueghel. Companion-piece to the preceding.

Wood. — 0.59 m h., 0.80 m br. — Electoral Gallery of Munich. — Cab. 14.

714. (807.) A Bacchanalian Scene. Bacchus, riding in a wagon drawn by goats, and surrounded by his wine-loving followers; cupids float in the air above. Silenus follows upon a donkey. Landscape and accessories by Jan Brueghel.

Copper. — 0.43 m h., 0.72 m br. — Mannheim Gallery. — Cab. 13.

715. (883.) Feast of the Olympian Gods in a wood. Jupiter at the head of the table. In the foreground Neptune and Pluto. On the right, Bacchus carried to the meal, followed by satyrs swinging the thyrsus, and by Bacchantes; before him two young satyrs with a goat. On the left stands Minerva, with nymphs making music. The landscape, flowers, etc. are by Jan Brueghel.

Wood. — 0.70 m h., 1.07 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 14.

716. (825.) Forest landscape, with dead game, which is laden upon mules led by nymphs. In the right foreground sits Diana, fawned upon by dogs. The figures are by a pupil of Rubens; the animals and the landscape by Brueghel. Signed: *BRUEGEL. 1620.*

Wood. — 0.64 m h., 0.69 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 13.

Roelant Savery,

born in Courtray 1576, died in Utrecht Feb. 25, 1639. Pupil of his elder brother Jacob; influenced by P. Bril and J. Brueghel. After several journeys made in the service of Emperor Rudolph II, and a long stay in Alpen lands, he returned and worked in Utrecht.

717. (821.) In a wood a boar, which has run into a thornbush, is set upon by two hunters armed with spears, and by their dogs. Signed upon the left, below: R. SAVERY 1609.

Wood. — 0.25 m h., 0.35 m br. — Electoral Gallery of Munich. — A repetition of this picture is in Dresden. — Cap. 14.

Sebastian Vrancx,

born in Antwerp January 1573, died in that city May 19th 1647. Pupil of Adam van Noort.

718. (Schl. 883.) Pilgrims, in the neighborhood of a town, encamped for their noonday meal. In the left foreground,

a company of high rank, and a horse held by a negro. Upon the thigh of the horse the monogram:
and upon the cross in the centre: a° 1622.

Wood. — 0.55 m h., 1.25 m br. — Düsseldorf Gallery. — Cab. 13.



David Vinck-boons,

born in Mechlin 1578, died in Amsterdam 1629. Pupil of his father Philip. Worked in Amsterdam.

719. (229.) Christ, accompanied by many people, carries the cross on the way to Golgotha. St. Veronica offers him the handkerchief; the Virgin sinks fainting. In the background, the city of Jerusalem.

Signed on the right below:

David Vinck-Boons fecit
1611

Wood. — 1.11 m h., 1.66 m br. — Düsseldorf Gallery. — Cab. 13.

Frans Francken the Younger,

born in Antwerp beginning of May 1581, died in that city May 6th, 1642; entered the Guild of St. Luke in 1605. Pupil of his father Fr. Francken the Elder. After the appearance of his nephew, — the third Frans Francken, — he distinguished himself from the latter, as his father had previously done, by calling himself »the Elder« (den ouden).

720. (826.) In a hall, richly furnished with pictures and other works of art, a company is entertained during a meal by a musical performance. Signed below, in the middle:

D^o ffranck in. et f

Wood. — 0.62 m h., 0.94 m br. — Düsseldorf Gallery. — Cab. 13.

721. (834.) The Seven Works of Mercy. Signed below on the right:

D^o ffranck. in. et f. A^o 1630

Wood. — 0.78 m h., 1.09 m br. — Düsseldorf Gallery. — Cab. 13.

722. (795.) A Cavalry Fight. Signed: *D^o vden. f. franck in. f. A^o 1631*

Wood. — 0.25 m h., 0.54 m. br — Mannheim Gallery. — Cab. 14.

Alexander Keirincx,

born in Antwerp Jan. 23^d, 1600, died, probably, in Amsterdam 1646. Master of the Guild of St. Luke in Antwerp after 1618 or 19; according to van den Branden was in the service of Charles I. of England after 1625.

723. (1126.) Oak forest with a hunt, and view of a river. On the road, at the right, is a peasant with a boy and a dog. Signed below, in the middle:

Wood. — 0.75 m h., 1.05 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 16.

A. Keirinx 1631

Peter Paul Rubens,

born end of June 1577, at Siegen in County Nassau, where his father, John Rubens, public officer of the law, who had fled from Antwerp to Cologne in 1568, was in exile between 1573 and 1577. The artist died in Antwerp May 30th, 1640; was a pupil of the landscape painter F. Verhaegt, of Antwerp, afterwards of Otho van Veen (Otto Vaenius). He became a free master in the Guild of St. Luke in 1598; was in Italy from 1600 to 1608, chiefly in Mantua, visited Venice, Rome, Genoa, and also Spain; after this, with exception of short journeys to Spain, Paris and England, he worked in Antwerp until his death.

724. (257.) The philosopher Seneca, his veins opened, and clad only with a cloth about his loins, stands in a metal basin. On the right is a physician; on the left kneels a young pupil, recording the words of his dying master. Behind these are two Praetorian guards.

Wood. — 1.81 m h., 1.52 m br. — Düsseldorf Gallery. — Engr. in the edition of Seneca by J. Lipsius, published by C. Galle. Phot. by Hanfstängl. — Hall VI.

725. (285.) The Victory of Virtue over Drunkenness and Licentiousness. A warrior in armor, with a red mantle, his foot upon a prostrate satyr, is crowned by Victory with a laurel wreath. The back of the naked figure of Licentiousness is seen on the right.

Canvas. — 2.16 m h., 1.96 m br. — Düsseldorf Gallery. — Hall VI.

726. (292.) The Martyrdom of St. Laurence. The Saint is placed upon the gridiron by two officers, while a third puts faggots upon the flames. Behind the surrounding soldiers and knights is the statue of Jupiter. In the air is an angel with a wreath and palm branch.

Wood. — 2.44 m h., 1.74 m br. — Düsseldorf Gallery. — Engr. in 1621 by S. Vorsterman with some alterations in composition. — Hall VI.

727. (291.) The Rape of the Daughters of Leukippos, Phoebe and Hilaeira, by the twins Castor and Pollux. The brides of the horses are held by cupids. Figures life size.

Canvas. — 2.22 m h., 2.09 m br. — Düsseldorf Gallery. — Engr. by V. Green and J. Bankel. Engr. and etched by C. Hess. Lith. by W. Flachenecker and F. Stadler. Phot. by Hanfstängl. — Hall VI.

728. (263.) The Garland of Fruit. Seven naked children carry the garland. In the background, a cliff and the view of a landscape on the left. Figures life-size.

Canvas — 1.17 m h., 2.03 m br. — Düsseldorf Gallery. — Engr. by H. Schmitz and L. Schöninger. Etched by L. Raab. Lith. by J. Piloty. Phot. by Hanfstängl. — Hall IV.

729. (266.) The Garland of Flowers. A picture of the Madonna, in a black frame, with the Child, quite naked, standing upon her knee, surrounded by a rich wreath of flowers and by eleven angel children. The flowers painted by Jan Brueghel.

Wood. — 1.81 m h., 2.09 m br. — Düsseldorf Gallery. — Hall V.

730. (289.) The Sleeping Diana. Diana, fallen asleep after the hunt, with two nymphs, is watched by two satyrs. The group is surrounded by dead game; in the background Amor is watching the dogs. Landscape and animals by J. Brueghel.

Wood. — 0.66 m h., 1.09 m br. — Düsseldorf Gallery. — Lith. by C. Straub. Phot. by Hanfstängl. — Hall VI.

731. (288.) The Repose after the Hunt. Diana resting in a wood, surrounded by her nymphs and dogs. On the right a stag is pursued, and a boar unladen from a mule. Animals and landscape by J. Brueghel. School of Rubens.

Wood. — 0.66 m h., 1.09 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — Hall IV.

732. (901.) The Defeat of Sennacherib. The angels of the Lord, appearing in the clouds with lightning and with flaming sword, put to flight the Assyrian King, with his army and followers.

Wood. — 0.95 m h., 1.21 m br. — Düsseldorf Gallery. — Engr. by K. Soutman. Lith. by F. and C. Piloty. Phot. by Hanfstängl. — Cab. 12.

733. (909.) The Conversion of St. Paul. Saul is thrown from his horse, in the midst of his affrighted companions. Servants hasten to raise him. In the clouds appears Christ with two angels.

Wood. — 0.95 m h., 1.21 m br. — Düsseldorf Gallery. — Lith. by C. Piloty. Phot. by Hanfstängl. — Cab. 12.

734. (245.) The Lion Hunt. Seven men, four of whom are mounted, are fighting with a couple of lions.



728. Petrus Paulus Rubens

One of the riders is being dragged from his horse by the lion, while three others threaten the animal with lances and sword. One of the men on foot has fallen; the second, thrown down by the lioness, tries to keep her off with a dagger, assisted by the third who hastens to the scene.

Canvas. — 2.47 m h., 3.75 m br. — Engr. by Schelle à Bolswert. Etched by J. L. Raab. Lith. by F. Piloty and J. Wölffle. Phot. by Hanfstängl. — In a letter of April 28th, 1618, to Sir Dudley Carleton, in which Rubens offers a repetition of this picture for sale, he remarks that he had painted the original for the Duke, afterwards Elector, Maximilian of Bavaria. (Comp.: A. Rosenberg, *Rubensbriefe*, Leipzig, 1881, p. 44.) — Hall VI.

735. (258.) Christ, enthroned upon the clouds, surrounded by the Virgin, the saints and the patriarchs, beckons with the uplifted right hand to the arisen souls of the blessed, who are guided upward by angels. The left hand of the Judge of the World is turned downward, toward the group of the damned, who are threatened with lightning by St Michael, and dragged by devils into the abyss of Hell. In the air, above Christ, float the sceptre and the flaming sword; and in a cloud of glory appear God the Father, and the Dove.

Canvas. — 7.05 m h., 4.74 m br. — Engr. by Corn. Vischer. Engr. and etched by C. Hess. Lith. in the publication of the Gallery by Piloty and Loehle. — From the before-mentioned letter of Rubens to Sir Dudley Carleton, in which he offers him also a smaller repetition of this picture, it appears that the present work was painted for the Count Palatine Wolfgang William of Neuburg for 3500 guildens. (Comp.: Rosenberg, work quoted above, p. 43 and 49.) It formerly decorated the High Altar of the Church of the Jesuits at Neuburg, but in 1692, after many remonstrances by the Roman Curia on account of the objectionable nude figures in the picture (comp.: Royal Archives, *Familiensachen* XV. 122), it was removed to the Düsseldorf Gallery. The sketch now in the Dresden Gallery, formerly regarded as the original of this painting, has been proved by Bode to be a later copy. — Hall VI.

736. (264.) The Fall of the Angels. St. Michael, armed with shield and flaming sword and assisted by four other angels, drives the fallen host into the abyss. Above is the figure of God the Father.

Canvas. — 4.34 m h., 2.89 m br. — Engr. by L. Vorsterman, 1621. — According to a letter from Rubens to the Duke Wolfgang William of Neuburg, dated Oct. 11th, 1619, this picture was begun in that year by one of his best pupils from a design by the master, and finished by the hand of Rubens himself. It was placed in Neuburg, probably in the Church of the Jesuits (Comp.: Rosenberg, work quoted above, p. 55) and removed to Düsseldorf by the Elector John William. — Hall VI.

737. (250.) The Fall of the Damned. In a wild crowd the devils sieze their victims, and drag them down into the pit of Hell. Above, in a glory, appears St. Michael, with other angels, sending forth lightning flashes.

Wood. — 2.86 m h., 2.24 m br. — Düsseldorf Gallery. — Engr. by P. Soutman in 1642, (right side of the picture only). Etched by Rich. van Orley. — Phot. by Hanfstängl. — Hall VI.

738. (889.) The Last Judgment. Above appears Christ, enthroned upon clouds, with the Virgin and other saints. Below them floats the Archangel Michael, who, assisted by many angels, thrusts the damned into Hell, whither other sinners below are also dragged by devils. In the left background is the Resurrection of the Blessed.

Wood, curved above. — 1.82 m h., 1.20 m br. — Düsseldorf Gallery. — Engr. by J. Snyderhoef in 1642. — Phot. by J. Albert and by Hanfstängl. — Cab. 12.

739. (281.) The Woman of the Apocalypse. Allegorical representation of the victory of the Christian Religion over Idolatry and Vice. In the centre, the winged Virgin, with the Child upon the globe, treading upon the head of the Serpent. Above is God the Father, and, on the left, St. Michael, with the help of angels, thrusts the Seven Headed Dragon into the abyss. In the background, the city of Freising, with the Cathedral. Landscape by Lucas van Uden. Figures over life-size.

Canvas, curved above. — 5.53 m h., 3.69 m br. — According to C. Meichelbeck, Freysingische Chronica, Freising 1724, p. 288 this picture was ordered by the Bishop Ernst of Freising (died 1612) for the Cathedral of that place, at an expense of 3000 florins. Brought to Munich in 1804. — Hall VI.

740. (252.) The Nativity. Shepherds and shepherdesses, in attitudes of devotion, approach the manger, where the Virgin, turning back the swaddling clothes, displays the Child. Groups of angels float above with the glory. Figures over life-size.

Canvas, rounded above. — 4.75 m h., 2.70 m br. — Engr. by P. Pontius. Phot. by Hanfstängl. Painted in 1619, by order of Count Palatine Wolfgang William of Neuburg for the Court Church of the Jesuits in Neuburg. (Compare the letters of Rubens to the Count Palatine dated Oct. 11th, and Dec. 7th, 1619, and July 24th, 1620, also A. Rosenberg, work quoted above, p. 55.) This picture decorated the side altar of that Church until, in 1703, the Elector John William of the Palatinate demanded and received it, with its companion-piece the Descent of the Holy Ghost, for the Düsseldorf Gallery. (Comp.: the letters of the Elector dated May 24th, and June 13th, 17th, 1703, Royal Archives, Familiensachen XV. 122). — Hall VI.

741. (290.) The Descent of the Holy Ghost. Figures over life-size.

Canvas, rounded above. — 4.70 m h., 2.73 m br. — Engr. by Paul Pontius in 1627, with the composition much altered. Came originally from Neuburg, see the note to the preceding companion-piece. — Hall VI.

742. (917.) The Battle of the Amazons. In the centre of the bridge over the river Thermodon are Theseus, King of Athens, and Talestris, Queen of the Amazons, with many followers, in violent conflict; even the prancing horses are biting one another. Above this middle group a half naked warrior siezes the banner of a flying Amazon, who, holding



738. Petrus Paulus Rubens



to it desperately, is thrown backwards from her horse by a blow from the drawn sword of the leader. Upon the right of the bridge is the wild flight of the conquered and of the riderless horses. On the left, warriors and Amazons, in attack and flying defence, ride over dead bodies into the river; on the right two Amazons, with their horses, fall into the flood. Under the arch of the bridge is seen in the distance a boat, overfilled with the fugitives and sinking; in the background, a town in flames.

Wood. — 1.21 m h., 1.65 m br. — Finished in 1619. Came about 1690 from the possession of van der Gheest, of Antwerp, into the Düsseldorf Gallery. Engr. by L. Vorsterman, in 1623, by G. S. and J. G. Facius, by C. Danckerts, published by G. Duchange, and by C. Hess. Etched by J. L. Raab. Lith. by F. Hohe and C. Feederle. Phot. by Hanfstängl. — Cab. 12.

743. (884.) The Two Satyrs. One, facing directly forwards, holds grapes in his right hand; the other, seen in profile, drinks the juice of the grape from a shell. Breast-pieces. Pieced out on all sides.

Wood. — 0.76 m h., 0.66 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and S. Braun. Phot. by Hanfstängl. — Cab. 12.

744. (255.) Samson taken by the Philistines. Samson, springing up from the couch of Delilah, falls into the hands of the Philistines, who overpower him. Delilah, with the shears still in her hand, is supported by an aged serving woman.

Canvas. — 1.18 m h., 1.32 m br. — Düsseldorf Gallery. — Engr. by Val. Green and C. Hess. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VI.

745. (278.) Susanna, on the left, sitting in a grotto by a fountain, is surprised by the elders, climbing over a balustrade, at whom a dog is barking.

Wood. — 0.77 m h., 1.10 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

746. (261.) Christ and the Penitent Sinners. The resurrected Saviour, with a gesture of forgiveness, stands before the bowed and weeping Magdalen, the penitent thief, King David and St. Peter.

Wood. — 1.44 m h., 1.28 m br. — Düsseldorf Gallery. — Engr. by Val. Green and N. Lauwers. Lith. by F. Piloty. Etched by J. L. Raab. Phot. by Hanfstängl. — Hall VI.

747. (259.) Christ, with St. Peter and St. John, sitting at a table before a colonnade, and receiving the accounts from the representatives of the religious and lay chapters. A priest in a choir-robe, led forward by an angel, kneels upon the steps at his feet.

Wood. — 3.03 m h., 1.48 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall VI.

748. (262.) Christ upon the Cross. Background, night sky over the city of Jerusalem.

Wood. — 1.43 m h., 1.92 m br. — Düsseldorf Gallery. — Engr. by Schelte à Bolswert. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VI.

749. (272.) The Trinity. God the Father, enthroned upon the globe, which is upheld by three angels, holds the sceptre; on the right, Christ with the Cross. Between the two floats the Dove. Figures over life-size.

Canvas. — 3.14 m h., 2.42 m br. — Engr. by Weissenhahn in 1777. — Lith. by F. Piloty. Phot. by Hanfstängl. — Taken in 1803, from the Church of the Augustines in Munich. — Hall VI.

750. (246.) The Apostles Peter and Paul, standing side by side. In the centre floats the Dove; an angel holds the attributes of the papacy over St. Peter. Figures over life-size.

Canvas. — 2.39 m h., 1.86 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall VI.

751. (1303.) The Reconciliation of Esau and Jacob. The latter accompanied by his two wives and his children, is about to cast himself down before his brother. On the left, the attendants and horses of Esau; on the right, Jacob's servants with camels, cattle, sheep and goats. Figures life-size.

Canvas. — 3.30 m h., 2.83 m br. — Düsseldorf Gallery. — Engr. by P. de Ballin, 1652. Phot. by Hanfstängl. — Hall VI.

752. (271.) Meleager gives to Atalanta the head of the Calydonian Boar, upon the fore legs of which he places his left foot. In the foreground, a cupid and five dogs. Background, landscape. Figures life-size.

Canvas. — 1.97 m h., 3.02 m br. — Schleissheim Gallery. — Central group engraved by J. Meyssens. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VI.

753. (249.) The Reconciliation of the Romans and the Sabines. Between the contestants appear the abducted Sabine women, with their children, and intercede for peace. Hersilia is in the front. Figures life-size.

Canvas. — 2.50 m h., 3.37 m br. — Mannheim Gallery. — Engr. by H. Sintzenich. Lith. by F. Piloty. Phot. by Hanfstängl. — The original sketch for this picture is in the collection of Lord Ashburton in London. — Hall VI.

754. (265.) The Drunken Silenus. The sot staggers to the left, surrounded by a train of satyrs and Bacchantes, and supported from behind by a negro. In the left foreground, a drunken female satyr is giving suck to her young ones, who lie upon the ground. Behind her a tiger snatches after



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757. Petrus Paulus Rubens



760. Petrus Paulus Rubens

a branch of grapes held by a satyr. On the right a boy with a pair of goats.

Wood. — 2.05 m h., 2.11 m br. — Düsseldorf Gallery. — Engr. by Rich. van Orley. Phot. by Albert and Hanfstängl. — Hall VI.

755. (273.) War and Peace. The happy life of mankind under the blessings of peace is protected by Minerva against the aggressive God of War. A woman, almost naked, presses her nursing to her breast. She is surrounded by numerous offspring, to whom Pan, from his position among the branches of a tree, is handing down fruit. In the air above Mars, on the right, are the Furies of War, and, in the background, a city in flames.

Canvas. — 2.28 m h., 3.35 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

756. (248.) Mars, sitting upon the bodies of the slain, amidst arms and armor, is crowned with laurel by the Goddess of Victory. Behind these a cupid plucks branches from a palm tree. School of Rubens.

Canvas. — 2.51 m h., 3.54 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

757. (269.) The Massacre of the Innocents. In the foreground, to the right and left, a bloody struggle between the executioners and the mothers; in the centre, a group of mourning women, one of whom is insanelly kissing her dead child. Armed soldiers come forth from the portico of a palace. Three angels, in the air, strew flowers.

Wood. — 1.98 m h., 3.02 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius, 1643, and C. Dupuis, 1709. Lith. by Piloty and Loehle. Phot. by Hanfstängl. — Hall VI.

758. (276.) The Entombment. St. John and the Virgin support the body, at whose feet are the two other Marys, Nicodemus and Joseph of Arimathea. In the background, two maids, with vessels, come down to the rock tomb. Sketch.

Wood. — 0.83 m h., 0.66 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

759. (286.) Pastoral Scene. A half naked shepherd, with a bag-pipe on his back, embracing a young woman. Portraits of the artist and his second wife. Full figures, life-size.

Wood. — 1.59 m h., 1.33 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall VI.

760. (916.) Landscape. In a wood, near swampy water, graze a herd of cows. One maid is milking, while

another and a man are busied with the milk vessels. On the left, distant view.

Wood. — 1.71 m h., 1.03 m br. — Phot. by Hanfstängl. — Bought of Gisbert of Cologne in 1698 by the Elector Max Emanuel. — Cab. 12.

761. (284.) Landscape with a Rainbow. In the left middle distance, haymaking; on the right, a wood. Upon the street, leading towards the foreground, are country people returning home, and a herd of cattle. In the right corner, ducks in a brook.

Wood. — 0.92 m h., 1.22 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 12.

762. (915.) St. Christopher carrying the Child over a river; upon a cliff on the right, the hermit with the lantern. Sketch for a picture with figures over life-size, in the Cathedral of Antwerp.

Wood. — 0.76 m h., 0.66 m br. — Düsseldorf Gallery. — Etched by Rem. Eynhonedts. Phot. by Hanfstängl. — Cab. 12.

763. (910.) St. Francis de Paula, floating in the air, is called upon for help by those infected with the plague. Gray in gray, partly colored.

Wood. — 0.64 m h., 0.49 m br. — Electoral Gallery of Munich. — Cab. 12.

764. (886.) The Instruction of the Princess Maria de Medici. Apollo, Minerva and Mercury teach her the arts and sciences; the Graces bestow upon her a crown.

Wood. — 0.49 m h., 0.39 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — The numbers from 764 to 779, inclusive, are the sketches for a series of paintings ordered, early in the year 1622, by Maria de Medici, widow of King Henry IV of France, for the new Palais du Luxemburg. They were finished by the artist in June 1625. Of the twenty-one paintings, now in the Louvre, eighteen are represented by sketches in the Pianothek. The Three Fates, the Marriage Festival at Lyons, the Reconciliation of the Queen with Louis XIII, and the Triumph of Truth are lacking in this collection of sketches. On the other hand sketch No. 776, the Banishment of the Queen to Blois, is not in the Paris series, probably having been refused by the Queen. These sketches were originally in the possession of the Abbé de Saint-Ambroise, Almoner of Maria de Medici. — Cab. 12.

765. (887.) King Henry IV. of France receiving the portrait of the Princess Maria. Hymen and Cupid deliver the portrait; the Genius of France councils the union. In the clouds are Jupiter and Juno. See No. 764.

Wood. 0.49 m h., 0.37 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

766. (893.) The Wedding of the Princess Maria. The marriage was consummated Oct. 5th, 1600, in the Church of S. Maria del Fiore at Florence, by proxy, through the Grand Duke Ferdinand, uncle of the bride, in the presence of the Arch-

duchess Johanna of Austria, the Duc de Bellegarde and the Marquis de Silery. The blessing was bestowed by Cardinal Aldobrandini. See No. 764.

Wood. — 0.65 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

767. (888.) The Reception of the newly married Queen of France in the harbor of Marseilles, Nov. 3^d, 1600. The allegorical representatives of France and of the city greet her upon the ship, which is attended by marine deities. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

768. (896.) The Coronation of Queen Maria, May 13th, 1610. The ceremony is performed by the Cardinal Joyeuse, in the Church of St. Denis, in the presence of the Dauphin and his sister. Upon a stand in the background is the King. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

769. (903.) The King bestows the Regency upon the Queen, at the beginning of his Campaign against Austria. See No. 764.

Wood. — 0.43 m h., 0.31 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

770. (891.) The Apotheosis of Henry IV., and the reign of the Queen. Henry is borne upward by the Genius of Time, and received by Jupiter in Olympus. Below, Bellona and Victoria lament the death of the hero. The sorrowing Queen is upon the throne; near her are Minerva and Sagacity. An allegorical figure delivers to Maria the Helm of Government, while France and the peers of the realm honor her as their sovereign. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

771. (911.) The Journey of Queen Maria to Pont-de-Cé, in order to suppress the civil war which had broken out in Anjou. The figure of Power follows her, Reputation and Victory accompany her, floating in the air, the latter offering her a crown. See No. 764.

Wood. — 0.64 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

772. (894.) The Happy Reign of the Queen. Upon the throne, near her, are Minerva and the Genius of Time, who hold, with her, the Ring of Eternity. Before her are

the Genii of the Arts and Sciences; at her feet lie Envy, Calumny and Ignorance, stretched upon the ground. See No. 764.

Wood. — 0.46 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

773. (895.) The Family Alliance between France and Spain. The Princess Anna of Austria, betrothed to Louis XIII., and Elizabeth of Bourbon, betrothed to Philip IV. of Spain, are exchanged by the Genii of Spain and France, Nov. 9th, 1615, upon the bridge over the Andaye. See No. 764.

Wood. — 0.73 m h., 0.49 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

774. (904.) The Happy State of France under the Regency of the Queen. Juno, at the side of Jupiter, yokes doves to the globe with the assistance of Amor, while Apollo, Minerva and Mars drive away Hate and Deception. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

775. (912.) The Majority of Louis XIII. Queen Maria transfers to her son the government, allegorically represented by a vessel, which, directed by Louis and watched over by Bellona, is put in motion by Power, Religion, Faith and Justice. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

776. (902.) The Queen is banished to Blois by the order of her son. Wrath advances at her side, threatening with the torch. Above float the Monsters of Calumny and Hate. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

777. (907.) The Queen escapes, favored by Night, from the Prison of Blois, with the help of Minerva. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

778. (913.) The Treaty of Peace, after the reconciliation of the Queen with her son. Mercury leads the Queen into the temple of Peace, before which Peace burns the weapons of Discord, notwithstanding the resistance of Deception, Wrath and Envy. See No. 768.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.



782. Petrus Paulus Rubens

779. (918.) The Reconciliation of Maria de Medici and her son, Louis XIII. The Queen ascends to heaven in the embrace of her son, accompanied by Maternal Love. Power and Courage drive the seven headed Dragon of Insurrection into the abyss. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

780. (247.) The Funeral Rites of Decius Mus. Sketch for one of the six paintings of the Decius series in the Liechtenstein Gallery at Vienna.

Wood. — 0.85 m h., 1.20 m br. — Düsseldorf Gallery. — Cab. 12.

781. (274.) A Boar Hunt, with five hunters and six dogs. The animals painted by Frans Snyders.

Canvas. — 2.02 m h., 3.01 m br. — Düsseldorf Gallery. — Lith. by F. Piloty and J. Wölffle. Phot. by Hanfstängl. — Hall VII.

782. (256.) Portrait of the artist and his first wife, Isabella Brant, to whom he was married Oct. 13th, 1609. They sit, hand in hand, under an arbor of honeysuckle. Probably painted during the first year of their marriage; one of the first works of Rubens after his return from Italy.

Canvas, mounted on wood. — 1.74 m h., 1.32 m br. — Düsseldorf Gallery. — Engr. by C. Hess, 1796, and by F. Wagner. Etched, as breast-pieces, by B. Weiss. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall VI.

783. (914.) Portrait of the jurist, Philip Rubens, brother of the artist, (died Aug. 26th, 1611). The black garment is relieved by a white neck ruff and a gold chain. Breast-piece, to the right.

Wood. — 0.56 m h., 0.43 m br. — Electoral Gallery of Munich. — Cab. 12.

784. (244.) Portraits of Count Thomas Arundel and his wife. The Countess, sitting in an armchair and looking directly out of the picture, lays her right hand upon the head of a white dog. Behind her, on the right, stands her husband, and before him his dwarf Robin, with a falcon upon his hand. In front of the columns at the left, between which is an open view, a jester draws back a curtain decorated with the coat-of-arms of the family.

Canvas. — 2.61 m h., 2.65 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

785. (919.) Portrait, perhaps of Hugo Grotius, in a fur coat and wearing a chain, upon which hangs a medallion. Breast-piece, nearly in profile, to the left.

Canvas, mounted on wood. — 0.55 m h., 0.45 m br. — Electoral Gallery of Munich. Engr. by Al. Schön. Etched by B. Weiss. — Phot. by Hanfstängl. — Cab. 12.

786. (899.) Portrait of a young man, with a black cap and garment, the right hand clasping the mantle to his breast. Breast-piece, to the left, looking towards the front.

Wood. — 0.41 m h., 0.33 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Copy by Rubens of a picture by J. v. Cleef, now in the Gallery of Berlin, No. 633 a. (Compare: *Kunstfreund*, I. No. 17.) — Hall V.

787. (253.) Portrait of King Philip IV. of Spain, in a black mantle and wearing a chain with the order of the Golden Fleece; the left hand resting upon the hilt of the sword. Half-figure, to the right, with a red drapery in the background.

Canvas. — 1.12 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

788. (254.) Portrait of Elizabeth of Bourbon, first wife of King Philip IV. of Spain; in a black silk dress, with a fan in her right hand. Companion-piece to the preceding.

Canvas. — 1.12 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

789. (251.) The Prince Don Ferdinand, brother of King Philip IV. of Spain; on horseback, full figure, life-size, advancing to the left. In the background, a cavalry fight.

Canvas. — 2.63 m h., 2.17 m br. — Düsseldorf Gallery. — Engr. by P. Pontius, with the addition of an angel and an eagle. — Hall VI.

790. (283.) Portrait of Don Ferdinand of Spain, in the dress of a cardinal, with a book in the left hand. Half-figure, life-size.

Canvas. — 1.18 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

791. (277.) Portrait of a Franciscan monk, with a book in one hand and a skull in the other. Half figure, life-size, full-face.

Canvas. — 1.18 m h., 0.78 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

792. (897.) Portrait of an old woman, in a black veil and a black dress trimmed with fur; called, without ground, the mother of Rubens. Breast-piece, in profile, to the left.

Wood. — 0.46 m h., 0.32 m br. — Electoral Gallery of Munich. — Engr. by J. C. Schleich. Phot. by Hanfstängl. — Cab. 12.

793. (890.) Portrait of a young girl, with curly blond hair; called, without ground, the maid of Rubens. Breast-piece, full-face.

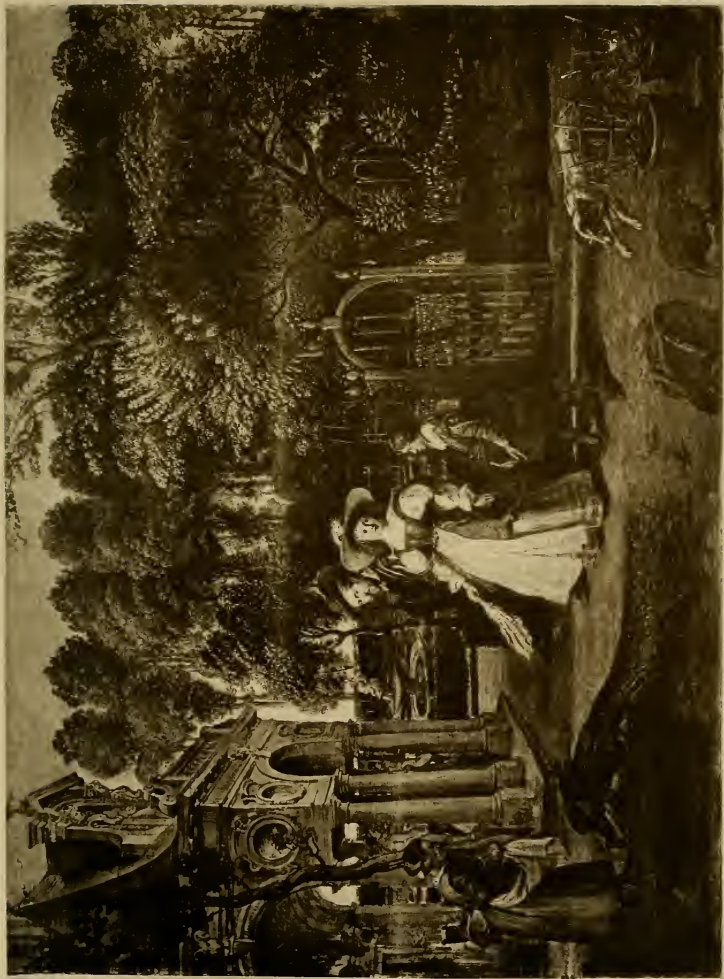
Wood. — 0.48 m h., 0.42 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 12.

794. (260.) Portrait of Helena Fourment, second wife of Rubens (married Dec. 6th, 1630). She sits under a colonnade,



797. Petrus Paulus Rubens

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798. Petrus Paulus Rubens

richly dressed, with purple drapery over the armchair. Full-figure, life-size, full-face.

Wood. — 1.60 m h., 1.34 m br. — Electoral Gallery of Munich. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall VI.

795. (275.) Portrait of Helena Fourment, in a black dress, with a white feather in her hat, breast half uncovered, and stomacher set with precious stones; in the act of putting on her gloves. Half-figure, full-face.

Wood. — 0.96 m h., 0.69 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

796. (920.) Portrait of Helena Fourment, in a black dress slashed with white, with a little black velvet cap; breast half uncovered. Half-figure, to the left.

Canvas. — 0.75 m h., 0.61 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by J. Albert and Hanfstängl. — Cab. 12.

797. (279.) Portrait of Helena Fourment. The second wife of the artist sits under an open portico, dressed in green and violet and wearing a plumed hat, holding upon her lap her little naked son, with a black cap and feather.

Wood. — 1.65 m h., 1.16 m br. — Bought in 1698 of Gisbert of Cologne by Elector Max Emanuel. — Engr. by C. Hess, and by D. Raab. Etched by Rajon and by J. L. Raab. Lith. by C. Feederle. Phot. by Hanfstängl. — Hall VI.

798. (287.) The Walk in the Garden. The artist, with his second wife upon his arm, strolling on the way to his garden pavillion. A page, dressed in red, and a large dog follow them; on the left an aged serving woman is feeding peacocks and other fowl.

Wood. — 0.97 m h., 1.31 m br. — Bought, in 1698, of Gisbert of Cologne, by Elector Max Emanuel. — Phot. by Hanfstängl. — The pavilion represented is still standing. — Hall VI.

799. (268.) Portrait of a scholar, sitting in an easy chair and holding a book in his left hand. Behind, upon a book shelf on the wall, are, among others, the works of Cicero and Caesar. Inscribed on the left: A. SAL. XVI. XXXV. (1635.) ÆTAT. LXXV.

Wood. — 1.09 m h., 0.94 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

800. (267.) Portrait of Doctor van Thulden. He sits in an easy chair, wrapped in a black robe, the right hand resting upon the arm of the chair, and holding in the left a book. Half-figure, to the right.

Wood. — 1.21 m h., 1.04 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

Studio and School of Rubens.

801. (280.) Portrait of King Sigismund III of Poland, sitting in an armchair, a crown upon his head, in his hands the sceptre and globe. Full-figure, to the right.

Canvas. — 2.17 m h., 1.28 m br. — The daughter of King Sigismund III, Anna Catharina Constantia, wife of Count Palatine Philip William of Neuburg, brought the portraits of her father and mother to Düsseldorf, where, in the beginning of the eighteenth century, they were placed in the Gallery. — Hall VI.

802. (282.) Portrait of Constantia, wife of King Sigismund III of Poland, sitting in an armchair, with the royal crown upon her head, in her hands the sceptre and globe. Full-figure, to the left. Companion-piece to No. 801.

Canvas. — 2.17 m h., 1.28 m br. — Derivation like the preceding. — Hall VI.

803. (270.) Latona, upon the bank of a pond, in search of sustenance for her children, changes into frogs the peasants who have troubled the water.

Canvas. — 1.20 m h., 2.28 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Landscape by Lucas van Uden. — Hall VI.

804. (908.) The Resurrection of the Righteous. The blessed are borne upward by angels to Christ, who is enthroned upon a rainbow above the Virgin and the saints. In the near foreground the dead are rising from their graves. In the right background the fall of the damned is indicated by a cloud of flames.

Wood. — 1.18 m h., 0.92 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — It is possible that this picture is identical with that last work of Rubens which was found unfinished among his effects at the time of his death, and was completed by Jan van Bockhorst. Compare: van den Branden, *Geschiedenis der antwerpsche Schilderschool*, p. 580. Companion-piece to the Fall of the Damned, by the same hand, in the Suermondt Museum at Aix-la-Chapelle. — Cab. 12.

805. (900.) Job, leaning backward upon a bundle of straw, is tormented by his wife and several devils.

Wood. — 0.35 m h., 0.25 m br. — Mannheim Gallery. — Engr. in a publication of L. Vorstermann. Painted, according to Scheibler, by Simon de Vos. — Cab. 12.

806. (898.) The Adoration of the Shepherds. Sketch.

Wood. — 0.35 m h., 0.25 m br. — Mannheim Gallery. — Cab. 12.

807. (885.) Marauding soldiers, with their girls, drinking before an inn and annoying the peasants.

Wood. — 0.58 m h., 0.90 m br. — Düsseldorf Gallery. — Engr. by Fr. van der Wyn-gaertd. — Cab. 12.

808. (921.) The Roman General, Decius, is consecrated to die as a sacrifice to his country. Small repetition of one of the pictures in the Decius series in the Liechtenstein Gallery at Vienna.

Wood. — 0.72 m h., 0.90 m br. — Düsseldorf Gallery. — Cab. 12.



812. Cornelis de Vos

809. (905.) St. George, mounted, slaying the Dragon. In the left background is the delivered princess. Copy sketched from the original, now in the Gallery of Madrid.

Paper. — 0.65 m h., 0.49 m br. — Electoral Gallery of Munich. — Lith. by C. Feederle. — Cab. 12.

810. (1385.) The Conversion of St. Paul. Gray in gray.

Wood. — 0.46 m h., 0.49 m br. — Cab. 12.

811. (922.) View in a wood. Dogs pursuing game.

Wood. — 0.23 m h., 0.30 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — According to Bode, painted by Rubens himself. — Cab. 12.

Cornelis de Vos,

born at Hulst in the summer of 1585, died at Antwerp May 9th, 1651. Pupil of David Remeus. Became master of the Guild in 1608.

812. (231.) The Hutten Family. The father, dressed in black, sitting in an easy-chair, holds his hat in his right hand and rests his left upon the shoulder of his little son; opposite to him is the mother, taking by the left hand a girl who stands before her holding a rose. Near them sits the youngest child. In the background, view of a palace and garden.

Wood. — 1.42 m h. 2.13 m br. — From the Archiepiscopal Palace at Würzburg. — Phot. by Hanfstängl. — Hall V.

Jacob Jordaens,

born in Antwerp May 19th, 1593, died in that city Oct. 18th, 1678. Pupil of Adam van Noort in 1607, became his son-in-law in 1616. Entered the Guild of St. Luke in 1615. Worked in Antwerp.

813. (324.) A satyr, sitting as guest at the table of a countryman, laughingly reproves him for blowing cold and warm from the same mouth. A woman places fruit upon the table. On top of the basket-chair of the grandmother sits a rooster. On the left the head of a child is visible. A dog is licking the feet of the countryman.

Canvas, mounted on wood; pieced out above. — 1.94 m h., 2.00 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

814. (181.) »As the fathers pipe, the children play.« At a heavily laden table sits an old man in an arm chair, rollicking, a pewter tankard in his left hand. In front, opposite to him, sits a young man upon a three-legged chair of bamboo, singing as he lifts his wine glass. Closely crowded upon the other side of the table are men, women and children,

screaming, singing, playing the bagpipe, laughing and carressing. A parrot sits before its cage at an open window. Signed upon the frame of the window:

Canvas. — 2.36 m h., 3.18 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

J Jorfe. 1646

815. (Schl. 431.) Christ, at twelve years of age, teaching in the Temple among the doctors. In the centre, behind Christ, sits the high-priest upon a throne. In the left foreground enter the Virgin and St. Joseph.

Canvas. — 2.25 m h., 0.96 m br. — From the Archiepiscopal Palace Veitshochheim near Würzburg. — Repetition, on a smaller scale, of the picture, signed and dated 1663, in the Gallery of Mayence, No. 286. — Hall V.

Theodore Rombouts,

born in Antwerp 1597, (christened July 2^d), died in that city Sept. 14th, 1637. Pupil of Abraham Janssens; in Italy after 1617; after his return, in 1625, master of the Guild of St. Luke in Antwerp.

816. (199.) A company of singers, one playing upon a guitar. Upon the table lies a lute.

Canvas. — 1.34 m h., 1.78 m br. — Lith. by F. Piloty. Phot. by Hanfstängl. — A copy of this picture is in the Brunswick Gallery, No. 478; attributed to Honthorst. — Hall V.

Abraham van Diepenbeck,

born in Hertzogenbusch beginning of May 1596, died in Antwerp 1675. Influenced by Rubens after 1623. Worked in Antwerp.

817. (972.) The Dispensing of Bread to the Poor. Christ and the Virgin appear in the clouds. Dated on the left below: 1629.

Canvas. — 1.07 m h., 0.83 m br. — From the Archiepiscopal Palace at Würzburg. — Cab. 15.

818. (197.) Abraham entertaining the three Angels. In the doorway, at the left, Sarah is listening. Figures half life-size.

Canvas. — 1.43 m h., 1.96 m br. — From the Archiepiscopal Palace at Würzburg. A repetition is in the Gallery at Darmstadt, (No. 344). — Hall V.

Cornelis Schut,

born in Antwerp, May 1597, died in that city April 29th, 1655. Pupil of Rubens; became an independent master in 1619.

819. (Schl. 758.) Vulcan in a grotto, with three servants, working at an anvil. A boy, on the left, is bringing coals. In the left foreground, armor; on the right, a cannon.

Wood. — 0.62 m h., 0.85 m br. — Electoral Gallery of Munich. — Cab. 14.

Jan van Bockhorst,

called Long John; born in Münster 1605; master in the Guild of St. Luke in Antwerp 1633, died in that city April 21st, 1668. Pupil of Jacob Jordaens, and imitator of Rubens.

820. (233.) Mercury, flying through the air as messenger of the gods, looks lovingly upon the beautiful Herse, one of the daughters of Cecrops, who, carrying a basket of flowers, comes down into a valley with her companions. Background: landscape with a temple.

Canvas. — 1.24 m h., 1.88 m br. — Electoral Gallery of Munich. — Hall V.

821. (237.) Ulysses discovers Achilles, disguised in female apparel, among the daughters of Lycomedes. Scene in a colonnade.

Canvas. — 1.24 m h., 1.88 m br. — Electoral Gallery of Munich. — Hall V.

Anthony van Dyck,

born in Antwerp March 22^d, 1599, died at Blackfriars, London, December 9th, 1641. After 1609 pupil of H. van Balen, later of Rubens, whose assistant he remained after becoming master in 1618. Worked in England from 1620 to 1622, in Italy from 1623 to 1626, and, after 1632, in England again, as Court Painter to Charles I.

822. (221.) Susanna at the Bath. Sitting before a fountain, which is decorated with a statue of Amor, she tries to cover herself with a red garment from the view of the elders, who are advancing on the left behind her. At her feet lies a golden vessel with ornaments.

Canvas. — 1.92 m h., 1.41 m br. — Düsseldorf Gallery. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall VII.

823. (215.) St. Sebastian is being bound to a tree in preparation of his martyrdom. On the right are servants and soldiers, with their captain, who is mounted upon a gray horse. In the left foreground, a dog and various pieces of armor. The Saint is a portrait of the artist himself.

Canvas. — 2.00 m h., 1.48 m br. — Düsseldorf Gallery. — Engr. by H. Lips. Lith by F. Piloty and S. Braun. Phot. by Hanfstängl. — Hall VII.

824. (198.) The Martyrdom of St. Sebastian. The Saint is being bound to a tree. On the right are two riders, one of whom carries a red banner; on the left, a negro raises the bow.

Canvas, pieced out above and below. — 2.60 m h., 1.85 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall VII.

825. (955.) Christ upon the Cross. Soldiers are leaving the scene. Night-piece.

Canvas. — 1.09 m h., 0.73 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 16.

826. (175.) The Virgin supports the naked Child, who stands upon an architectural fragment, and to whom St. John, coming from the left, offers an inscribed scroll. Knee-piece.

Wood. — 1.51 m h., 1.14 m br. — Düsseldorf Gallery. — Engr. by V. Green. Lith. by F. Piloty. — Phot. by Hanfstängl. — Hall VII.

827. (316.) The Repose upon the Flight into Egypt. The Virgin holds to her breast the sleeping Child; St. Joseph appears behind her at the left. Background: landscape with trees. Knee-piece.

Canvas. — 1.35 m h., 1.15 m br. — Electoral Gallery of Munich. Engr. by C. Waumans, by J. Burger, and in a publication by M. v. Lochow. Etched by J. L. Raab. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

828. (203.) The Deposition. The body of Christ lies upon the ground, the head and left arm resting upon the lap of the Virgin, who sits before a cliff. On the left is St. John, holding with his right hand the arm of the Saviour, and drying his tears with the left. Behind these stands one of the holy women, wringing her hands. In the foreground lies the bilingual inscription from the cross, with the crown of thorns, and the nails, hammer and pincers.

Canvas. — 2.05 m h., 1.58 m br. — Düsseldorf Gallery. — Lith. by C. Piloty. — Phot. by Hanfstängl. — Hall VII.

829. (926.) The Deposition. Sketched copy, not an original design, of the preceding picture.

Wood. — 0.37 m h., 1.58 m br. — Mannheim Gallery. — Cab. 15.

830. (212.) The Deposition. Near the overthrown cross sits the Virgin in an attitude of sorrow. Before her, with the head and shoulders supported upon her lap, lies the body of Christ. On the right are three angels in mournful adoration; in the air, on the left, the heads of four winged cherubs.

Wood. — 1.09 m h., 1.48 m br. — Düsseldorf Gallery. — Engr. by L. Vorsterman. Phot. by Hanfstängl. — Hall VII.

831. (932.) The Deposition. Model for an engraving of the preceding picture, gray in gray.

Paper, mounted on wood. — 0.33 m h., 0.45 m br. — Mannheim Gallery. — School of this master. — Cab. 15.

832. (201.) The Battle of Martin d'Eglise, in which Henry IV. was victorious over the Duke of Mayenne. The King, mounted, and accompanied by Sully, watches the order



826. Anthonis van Dyck



830. Anthonis van Dyck



of battle. Middle and background painted by P. Snayers. Figures half size.

Canvas. — 3.40 m h., 2.73 m br. — Electoral Gallery. — Phot. by Hanfstängl. — Carried to Paris in 1800, returned in 1815. — Hall VII.

833. (207.) Portrait of the Artist, as a young man. Turned to the left, the eyes looking toward the front, he holds his mantle with his right hand. A gold chain falls over the left shoulder. Breast-piece.

Canvas. — 0.80 m h., 0.68 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

834. (206.) Portrait of a young man, to the left, looking upwards, the right arm enveloped in his mantle. Breast-piece. This picture, formerly considered to be the portrait of Frans Snijders, is engraved in Sandrart's Academy as the portrait of the sculptor George Petel, who lived in Genoa at the same time *Dyck f.* with van Dyck. Signed:

Canvas. — 0.76 m h., 0.56 m br. — Düsseldorf Gallery. — Engr. by C. Hess. Lith. by Piloty. — Hall VII.

835. (1405.) Portrait of the young Marquis de Mirabella, with smooth dark hair and slight beard, stiff collar and a gold sword chain. Knee-piece.

Canvas. — 1.07 m h., 0.90 m br. — Electoral Gallery of Munich. — Engr. by A. Blotheling. Lith. by Flachenecker. Phot. by Hanfstängl. — (Comp.: W. Schmidt, Allg. Zeitg. 1872. No. 299.) — Hall VII.

836. (Schl. 256.) Portrait of D. Filippo Spinola, Marchese de los Balbasses; in a black mantle, the left hand supported upon the hip, the right slightly raised. Half-figure, to the left.

Canvas. — 1.06 m h., 0.86 m br. — Electoral Gallery of Munich. — Hall VII.

837. (345.) Portrait of Duke Wolfgang William of Palatine-Neuburg, dressed in black, with a large dog by his side. He grasps with the left hand the guard of his sword and holds in the right the black band of the order of the Golden Fleece. Background, columns and red drapery. Full-figure, standing, life-size. Probably painted in 1629.

Canvas. — 2.04 m h., 1.31 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker. Etched by J. L. Raab. Phot. by Hanfstängl. — The original sketch is in the Albertina in Vienna. — Hall VII.

838. (944.) Portrait of Duke Wolfgang William of Neuburg, standing, with a large dog at his side. Model for an engraving of the preceding picture.

Paper, mounted on wood. 0.43 m h., 0.31 m br. — Düsseldorf Gallery. — Cab. 15.

839. (313.) Portrait of a man, standing, full-figure life-size; dressed in black with broad lace collar and cuffs, about to put a glove upon his left hand. In the left background, a pilaster; on the right, a narrow view into the distance.

Canvas. — 2.03 m h., 1.20 m br. — Düsseldorf Gallery. — Etched by J. L. Raab. Lith. by F. Piloty. Phot. by Hanfstängl. — According to an old tradition the portrait of a Burgomaster of Antwerp. — Hall VII.

840. (315.) Portrait of the wife of the preceding, in a black dress with white lace collar and cuffs, the right hand upon her breast, the left hanging; strings of pearls upon both wrists. Background: a wall with a narrow view of landscape on the left. Full-figure, standing, life-size.

Canvas. — 2.03 m h., 1.20 m br. — Düsseldorf Gallery. — Etched by J. L. Raab. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

841. (347.) Portrait of Duke Charles Alexander de Croix, dressed in black, excepting the brocade sleeves, the left wrist supported upon the sword guard; about to step upon a terrace, before the entrance to which hangs a red curtain. Full-figure, life-size.

Canvas. — 2.07 m h., 1.37 m br. — Etched by J. L. Raab. Lith. by Zimmermann and J. Wölffle. — Bought in 1698 from Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.

842. (333.) Portrait of Genoveva d'Urphé, wife of the preceding, dressed in rich brocade, with broad lace neck-ruffle and strings of pearls on her neck and shoulders. She holds a flower in her right hand, which rests upon her body. A lap-dog frolics at her feet. A column closes the background on the left; upon the right, a red drapery. Full-figure, standing, life-size, full-face.

Canvas. — 2.07 m h., 1.35 m br. — Derivation like the preceding companion-piece. Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

843. (335.) Portrait of a man dressed in black, with a hat in the right hand, the left resting upon his hip. At the left of a column in the background, an open view. In the left foreground is a colt's-foot plant. Full-figure, standing, life-size.

Canvas. — 1.93 m h., 1.16 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VII.

844. (321.) Portrait of the sculptor Colyn de Nole. The artist sits with his right arm resting upon the arm of the easy chair. Upon a small table, at the left, is a roll of manuscript. Knee-piece, full-face.

Wood. — 1.21 m h., 0.90 m br. — Bought, in 1698, of Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.



845. Anthonis van Dyck



845. (331.) Portrait of the wife of the preceding, sitting in an easy chair, turned to the left. Her little daughter, leaning against her knee, clasps her right arm. Knee-piece.

Wood. — 1.21 m h., 0.90 m br. — Derivation like the preceding companion-piece. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

846. (217.) Portraits of the painter Jan de Wael and his wife. The aged artist, in black ceremonial robes, holding a glove in his right hand, with his left slightly raised, looks out of the picture. His wife sits upon a chair at his right, likewise in black, with a round collar and a muff. In the right background, red drapery; at the left, a column. Knee-pieces.

Canvas. — 1.24 m h., 1.37 m br. — Bought, in 1678, from Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.

847. (209.) Portrait of the engraver Charles Malery of Antwerp, dressed in black, looking over his right shoulder and holding his mantle in the left hand. In the right background, a broken column. Half-figure.

Canvas. — 1.02 m h., 0.80 m br. — Electoral Gallery of Munich. — Engr. by L. Vorstermann. — Phot. by J. Albert and by Hanfstängl. — Hall VII.

848. (193.) Portrait of Henry Liberti of Gröningen, organist of the Cathedral of Antwerp. He wears a large gold chain, the right hand rests upon the base of a column, and in the left is a sheet of note-paper. An original repetition is in the Gallery of Madrid. Half-figure.

Canvas. — 1.04 m h., 0.80 m br. — Bought, in 1698, of Gisbert of Cologne by the Elector Max Emanuel. — Engr. by P. de Jode. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

849. (1308.) Portrait of the wife of van Dyck, Maria Ruthven, born Countess of Gowrie. She sits, turned to the left, dressed in white satin, with a violoncello, the bow resting upon her left arm. Knee-piece.

Canvas. — 1.13 m h., 0.93 m br. — Electoral Gallery of Munich. — Lith. by W. Flachenecker. Phot. by J. Albert and Hanfstängl. — Hall VII.

850. (935.) Portrait of P. Snayers of Antwerp, painter of battle-scenes and landscapes, turned to the right, and looking a little upward. He wears a broad-brimmed hat and white, overlying collar. Breast-piece.

Wood. — 0.28 m h., 0.21 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 14.

851. (927.) Portrait of Queen Maria de Medici, holding flowers in her right hand. Farther back, on the right, is the royal crown of France. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P.

Pontius. Phot. by Hanfstängl. This portrait and the following companion-pieces belong to a series of models for engravings, painted partly by Van Dyck and partly by his pupils, for the Iconography of Celebrated Contemporaries published by van der Eynden. Among the sketches in the Pinakothek the portraits of Wallenstein, Tilly and the Count of Nassau appear not to be by the master's own hand. — Cab. 13.

852. (938.) Prince Francis Thomas de Carignan in armor, with the commandant's staff in his right hand, his left resting upon a helmet. Knee-piece, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. The portrait of this prince, in armor, painted in oil, is in the Museum of Berlin. — Cab. 13.

853. (937.) Princess Margaret of Lorraine, turned to the right, and resting her left hand upon her body. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by Schelte à Bolswert. — Cab. 13.

854. (930.) King Gustavus Adolphus of Sweden, to the right, with a general's staff, and wearing a scarf over his armor. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. Phot. by Hanfstängl. — Cab. 13.

855. (940.) Count Albert von Wallenstein, Duke of Friedland, with the commandant's staff. In the background, mountains. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. de Jode. Phot. by Hanfstängl. — Cab. 13.

856. (939.) General Tilly, turned to the right, in armor, with a round ruff, the commandant's staff in his right hand. In the background, a town in flames. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. de Jode. Phot. by Hanfstängl. — Cab. 13.

857. (929.) Count John of Nassau, with the general's staff in his right hand. Half-figure, full-face, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — A picture of the Count and his family by van Dyck painted in 1634 is in the collection of Lord Cowper in Panshanger. — Cab. 13.

858. (928.) The Abbot Caesar Alexander Scaglio, seated, with his right arm resting upon the base of a column. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — Cab. 13.

859. (934.) Portrait of Palamades Palamedesz, painter of battle scenes. He rests his right arm upon a block of stone, and holds the mantle thrown over his shoulder. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — Phot. by Hanfstängl. — Cab. 13.

860. (936.) Portrait of Lucas van Uden, painter of landscapes, to the left, with a drawing in his right hand, the left resting upon his hip. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by L. Vorstermann. — Cab. 13.

861. (295.) Portrait of the painter Jan Brueghel, with reddish hair and beard, in a black garment and broadly-folded neck ruff. The left hand upon the breast, the right rests upon the hip. Half-figure, life-size.

Canvas. — 0.87 m h., 0.74 m br. — Düsseldorf Gallery. — Etched by van Dyck himself. Phot. by Hanfstängl. — This portrait, which agrees with the etched portrait of Brueghel by van Dyck, appears to have been painted by another companion or assistant of Rubens. — Hall VII.

862. (Schl. 432.) Study head, to the left, in the attitude of an apostle deep in thought, the chin supported upon the left hand.

Wood. — 0.57½ m h., 0.42 m br. — Electoral Gallery of Munich. Perhaps an early work of van Dyck. A similar painting is in the Gallery at Augsburg, and three others are in the City Gallery at Bamberg. (Comp.: Rooses, *Gesch. d. Antw. Malerschule*, German Ed. p. 278.)

863. (943.) Study head of a child, to the left, with a yellow drapery over the head and left shoulder. Sketch.

Wood. — 0.45 m h., 0.39 m br. — Electoral Gallery of Munich. — Cab. 15.

Pupils and Successors of van Dyck.

864. (Schl. 258.) Jupiter and Antiope. The latter, partially covered with a blue cloth, lies sleeping upon the ground. Behind her is Jupiter, in the form of a satyr, with the eagle; above are cupids holding a brown drapery.

Canvas. — 2.03 m h., 1.90 m br. — Düsseldorf Gallery. — Engr. by C. Hess and V. Green. Lith. by J. A. Mayr. — Notwithstanding the belief long held that this picture is by van Dyck, the authenticity must still be considered as doubtful. It is probably the work of Thomas Wileboords, (1613—1656). (Comp.: Smith, *Cat. rais. III.* 73. Rooses, *Gesch. d. Antwerpener Malerschule* German Ed. p. 481.) — Hall VII.

865. (176.) Portrait of a young man dressed in black looking to the left, the right hand with fingers spread, lying upon the breast. Breast-piece.

Canvas. — 0.72 m h., 0.59 m br. — Electoral Gallery of Munich. Lith. by H. Winterhalter. — Hall VII.

866. (1414.) Portrait of Queen Henrietta Maria, third daughter of Henry IV of France and Maria de Medici, wife of King Charles I of England, in a white satin dress with short puffed sleeves, red silk ribbons, and rich trimming of pearls. She stands in a colonnade with green curtains and stretches out her hand towards a dish of roses which a negro boy holds towards her. Full-figure, life-size. School of this master.

Canvas. — 2.04 m. h., 1.31 m br. — Düsseldorf Gallery. — Hall VII.

867. (220.) Christ speaking with the lame man whom he has healed; behind them are two disciples. Knee-piece.

Canvas. — 1.28 m h., 1.56 m br. — Düsseldorf Gallery. — Engr. by P. de Jode. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

Gottfried Kneller,

born in Lübeck Aug. 8th, 1646, died in London Oct. 27th, 1723. Pupil of Ferd. Bol in Amsterdam, imitator of van Dyck. After 1672 worked in Italy, Munich, Nuremberg, Heidelberg and finally became Court Painter in London.

868. (1304.) Portrait of Henrietta Maria, Queen of England. She sits in an easy chair, wearing a blue dress rich with jewels, her hair and neck ornamented with strings of pearls; holding a rose in her left hand, which rests upon her lap. Upon the table is a crown. Knee-piece. Copy after van Dyck.

Canvas. — 1.85 m h., 0.75 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall VII.

Gaspar de Crayer,

born in Antwerp Nov. 1584, died in Ghent Jan. 27th, 1669. Pupil of Raphael van Coxien in Brussels, afterwards influenced by Rubens. Worked in Brussels, removed in 1664 to Ghent.

869. (314.) Upon a high throne sits the Virgin with the Child, on one side St. Apollonia and St. Dorothea, on the other St. John the Evangelist and St. James. Upon the steps below kneel or stand Saints Stephen, Laurence, Andrew and Anthony the Hermit; somewhat lower are St. Augustine, before whom an angel bears the flaming heart, and St. Benedict. Upon the lowest step, in the foreground of the picture, is the painter himself with his brother, the latter in warlike trappings, and, according to tradition, his sister and his nephew. Signed on the right, below: IASPER DE CRAYER FECIT 1646.

Canvas. — 5.94 m h., 3.85 m br. — Formerly the altar-piece of the Church of the Augustines in Brussels; acquired by John William of the Palatinate for his Gallery in Düsseldorf. — Hall V.

870. (964.) The Virgin adored by the Saints. Sketch for the preceding picture, gray in gray, ruled over in squares.

Canvas. — 0.74 m h., 0.53 m br. — Bought by King Maximilian I. — Cab. 15.

871. (1394.) Portrait of a man with a gray chin beard, dressed in black with a white ruff.

Canvas. — 0.64 m h., 0.53 m br. — Zweibrücken Gallery. — Hall V.

Gerard Douffet (Doufeet),

born in Liege, Aug. 16th, 1594, died in that city 1660. Pupil of Jan Taulier in Liege. Studied in Rome and Venice from 1614 to 1622; worked chiefly in Brussels.

872. (110.) Pope Nicholas V. visiting the tomb of St. Francis of Assisi, the body of whom he finds standing upright. In the upper part of the church one possessed of the devil is healed by a priest; other diseased people are waiting upon the staircase, among them a naked lame man. A cardinal is coming down the steps.

Canvas. — 4.04 m h., 3.47 m br. — According to an inscription upon the back, this picture was ordered for a church in Liege by Carel Caroli, in 1627, as a memorial of his wife, Adelaide Gabriele, who died in 1625; it was afterwards acquired by van Douven for the Düsseldorf Gallery. — Hall V.

873. (158.) The Empress Helena, sitting upon a white horse and surrounded by soldiers and women, has the cross uplifted which has been verified as genuine by miracles wrought upon the sick and the dead. Signed on the left, below: GER. DOVFFET INVENTOR F.

Canvas. — 3.09 m h., 3.67 m br. — Ordered by Don Carlos Hardi, of the Abbey of St. Laurence at Liege, and acquired by the Elector John William of the Palatinate for the Düsseldorf Gallery. — Hall V.

874. (Schl. 576.) Portrait of a merchant, in a garment of black damask with purple sleeves, a glove in the left hand, which is lifted to the breast. Upon the table draped in green, at the right, is a hat, nutmegs and cloves. On the right, above, upon a cartouche, is a coat-of-arms with three golden lilies above a gold band upon a red ground; on the left the inscription:

L — V T

Knee-piece, life-size, to the left.

ÆTATIS. SVÆ.

Canvas. — 1.21 m h., 0.87 m br. — Electoral Gallery of Munich. — Hall V.

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ANNO. 1617.

875. (Schl. 575.) Portrait of the wife of the preceding, in a purple dress trimmed with fur. She rests the left hand upon the arm of the chair, and holds in her right the jewel of her girdle-chain. On the left, above, upon a cartouche is the coat-of-arms: a white lion upon a red field, with chequered squares. Below is the inscription:

ÆTATI (sic!) SVA

Knee-piece, life-size, to the left.

57

Canvas. — 1.26 m h., 0.87 m br. — Electoral Gallery of Munich. — Hall V.

AN^O 1617.

876. (226.) Portrait of a man with a red beard, dressed in black; wearing a round ruff and high hat with narrow brim; front view, looking over the left shoulder. He rests the right hand upon his hip, and holds in the left a roll. Signed on the left, above, near a coat-of-arms: ÆTATIS SVÆ. 53. 1624.

Canvas. — 1.00 m h., 0.77 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

877. (183.) Portrait of a man in a purple coat and black mantle with his gloves in the left hand; turned to the right.

Canvas. — 0.83 m h., 0.66 m br. — Düsseldorf Gallery. — Cab. 14.

School of Gerard Douffet.

878. (1233.) St. Norbert, kneeling, receives the scapulary from the Virgin, who, with the Child, appears to him in the clouds. An angel, floating above the Saint, bears the white dress and cap of the order.

Canvas. — 0.86 m h., 0.64 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 16.

Adrian Brouwer,

born at Oudenaerde in Flanders, in 1605 or 1606, died in Antwerp towards the close of Jan. 1638 (buried Feb. 1st). Worked at Amsterdam in 1626, apprenticed to Frans Hals, in Haarlem, in 1628. After 1631 lived in Antwerp, where he was influenced by Rubens.

879. (965.) Card Players quarrelling in an Inn. One man is drawing his sword, while another is about to give him a blow upon the head with a jug. Between this group two men threaten each other with their fists, the one in the foreground holding a knife. A fifth is watching the strife from an open door on the right.

Wood. — 0.32 m h., 0.49 m br. — Mannheim Gallery. — Engr. by A Schlicht. Etched by J. de Mare in the *Gaz. d. Beaux Arts* XXI. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 16.

880. (1119.) The Room of a Village Barber. The barber is probing a wound in the foot of a bald-headed peasant who sits before him, shrieking, while a woman prepares the plaster. A wounded man is entering the door; in the back of the room an assistant is engaged in shaving a customer.

Wood. — 0.31 m h., 0.40 m br. — Mannheim Gallery. — Engr. by A Schlicht. Etched by J. L. Raab. Lith. by E. Meyer and J. Wölffle. Phot. by Hanfstängl. — Cab. 15.

881. (Schl. 108.) Two peasants, sitting upon a bench by the fire, smoking. The one in front, dressed entirely in

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879. Adrian Brouwer

green, holds a jug in his left hand and a pipe in his right; he puffs a cloud of smoke from his mouth. The other knocks the ashes from his pipe at the fire-place.

Wood. — 0.21 m h., 0.19 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 15.

882. (Schl. 109.) A Scrimmage. Five men in violent hand-to-hand conflict, one drawing a sword, another about to strike a run-away with a club. In the right background an inn-keeper is bringing a jug, followed by a woman looking through the doorway.

Wood. — 0.23 m h., 0.31 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

883. (811.) A company of three persons. The foremost, on the left is lighting his clay pipe; a second, sitting at a table on the right holds his glass in his hand, a third in the background is filling his pipe. Signed above, in the left corner: B.

Wood. — 0.23 m h., 0.20 m br. — Electoral Gallery of Munich. This picture, together with the two following, belongs to a series representing the five senses. — Lith. by C. Schuler and J. Wölffle. Zincogravure in the *Gaz. d. Beaux Arts*. XXI. Phot. by Hanfstängl. — Cab. 16.

884. (813.) A merry company of five persons, four of whom are singing, while one, sitting upon a cask in the foreground, full-face, accompanies the others upon a fiddle.

Wood. — 0.23 m h., 0.20 m br. — Electoral Gallery of Munich. — Etched by W. Rohr in *Graph. Künste*, 1883. Lith. by N. Strixner. Phot. by Hanfstängl. — Cab. 16.

885. (1057.) A village doctor binding the wounded arm of a peasant. A man behind them is looking on. Upon a table in the background is a brazier of coals and two small bottles.

Wood. — 0.23 m h., 0.20 m br. — Mannheim Gallery. — Engr. by A. Schlicht. Lith. by N. Strixner and J. Wölffle. — Zincogravure in the *Gaz. d. Beaux Arts* XXI. — Phot. by Hanfstängl. — Cab. 16.

886. (Schl. 107.) Two peasants, fighting. The one attacked, dressed entirely in green, sits upon a bench before a barrel, screaming, while he presses his hat, in which sticks a pipe, down upon his head.

Wood. — 0.15½ m h., 0.14 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 15.

887. (Schl. 968.) Six peasants sit smoking at a table in a tavern. In an open doorway, through which is a view of trees, appears a beggar.

Wood. — 0.35 m h., 0.26½ m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

888. (791.) Peasants playing cards in a tavern. Around a table in the centre sit seven peasants, one of whom, in the midst of great shouts, is showing his cards. At a fire in the background a man is warming himself and talking to a woman who sits near. Through the door is a distant view.

Wood. — 0.32 m h., 0.43 m br. — Electoral Gallery of Munich. Etched by W. Rohr in l'Art. 1883. Lith. by L. Quaglio. Phot. by Hanfstängl. — Cab. 16.

889. (854.) A scrimmage between two peasants, one of whom, falling, carries a barrel with him. A woman hastens to part them. In the background a man otherwise employed.

Wood. — 0.30 m h., 0.25 m br. — Electoral Gallery of Munich. — Lith. by L. Quaglio. Zincogravure in the Gaz. d. Beaux-Arts, XXI. — Phot. by Hanfstängl. — Cab. 16.

890. (Schl. 112.) A Tavern Room. Three men and a woman sit around a barrel which serves as a table. On the left an inn-keeper, dressed in black, is placing a jug upon the board.

Wood. — 0.36 m h., 0.27 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

891. (Schl. 850.) Peasants, playing cards. The winner, dressed in blue, with a black cap, is showing his hand; his opponent, wearing a high hat and sitting astride of a bench, holds the cards up to his face. One of the lookers-on is lifting a mug to his mouth. In the right background appears a man at the door.

Wood. — 0.24 $\frac{1}{2}$ m h., 0.34 $\frac{1}{2}$ m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

892. (Schl. 111.) A Peasants' Tavern. In the right foreground a fat toper has fallen asleep upon a barrel, with a jug in his hand. In the right background peasants sleeping, drinking and vomiting, with swine.

Wood. — 0.32 m h., 0.25 m br. — Electoral Gallery of Munich. Etched by Caj. Stürzer. — Phot. by Hanfstängl. — Cab. 16.

893. (799.) Two soldiers, throwing dice in a tavern; behind them are two lookers on. In the right background sits an old woman busied with a pail; a man is going out of a door.

Wood. — 0.35 m h., 0.46 m br. — Electoral Gallery of Munich. — Engr. by Trogg. Lith. by F. Winterhalter. Zincogravure in the Gaz. d. Beaux-Arts, XXI. — Phot. by Hanfstängl. — Cab. 16.

894. (1107.) Around a cask, which serves as a table for bread and beer, are assembled a number of persons, four of whom are singing. One of the two women is giving her child drink from a cup. In the left background a man is

warming himself at the open fire, and a boy stands before him, leaning upon a bench. On the right is an open view. In the right foreground, near a hat, lies a slut and her pups.

Wood. — 0.43 m h., 0.58 m br. — Electoral Gallery of Munich. — Engr. by J. A. Stenglmair. Phot. by Hanfstängl. — Cab. 15.

895. (Schl. 174.) Peasants around an open fire in a tavern. A man, dressed in gray, standing with his hands at his back, is looking at a drinker, dressed in green, who sits upon a bench. In the background are three other figures.

Wood. — 0.33 m h., 0.25 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 16.

896. (Schl. 110.) A Tavern Room. In the left foreground a fat inn-keeper talking with a woman who sits near him holding a glass of liquor in her left hand. In the right background, a group of peasants around the fire; a man is entering the door.

Wood. — 0.40 m h., 0.53 m br. — Düsseldorf Gallery. — Cab. 16.

Joost van Craesbeeck,

born at Neerlinter, near Thienen in Brabant, probably before 1608, died in Brussels before 1661. Influenced by Brouwer, after 1631 a citizen of Antwerp, entered the Guild in that city as master in 1633|34; removed to Brussels in 1651.

897. (Schl. 175.) A Village Tavern. Near a barrel sits a man with two women, one of whom has fallen asleep. In the background six other figures. Signed on the right, upon the barrel: CB.

Wood. — 0.48 m h., 0.41 m br. — Zweibrücken Gallery. — Cab. 15.

Gillis van Tilborgh the Younger,

born in Brussels 1625, died, probably, 1678. Pupil of his father, who bore the same name; afterwards of David Teniers the Younger.

898. (Schl. 848.) A peasant in a tavern, reading a letter to a woman; the latter holds a beer mug in her right hand. Signed on the right below: **TILBOR.**

Wood. — 0.32 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 16.

899. (Schl. 849.) A woman reading a letter to two peasants, who are sitting near a barrel in a tavern. Behind the group two other figures are visible. Companion-piece to the preceding.

Wood. — 0.35 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 16.

David Teniers the Elder,

born in Antwerp 1582, died in that city July 19th 1649. Entered the Guild of St. Luke in Antwerp 1595 as pupil of his elder brother Julian Teniers; afterwards travelled in Italy and in Germany, where he had intercourse with Ad. Elsheimer. Became master of the Guild in 1606; worked in Antwerp.

900. (Schl. 827.) Rocky ravine with a bridge over a stream, above which rises a castle on the left. One figure is passing over the bridge; two, in the left foreground, stand talking together, near them is a dog. Signed below: **D.F**

Wood. — 0.24³/₄ m h., 0.35 m br. — Zweibrücken Gallery. — Cab. 14.

901. (Schl. 824.) A peasant, with a pole upon his shoulder, advancing to the right. In the background, a group of houses.

Wood. — 0.24 m h., 0.19 m br. — Zweibrücken Gallery. — Cab. 14.

David Teniers the Younger,

born in Antwerp middle of Dec. 1610, died in Brussels April 25th 1690. Pupil of his father David Teniers the Elder; became master in the Guild 1632/33. Worked in Antwerp and Brussels.

902. (844.) A Flemish Tavern Room. On the left are peasants throwing dice; others, farther back, are assembled around a table, smoking and drinking. One man, on the left, with a leathern apron and a clay pipe, is toying with a girl who is about to strike at him. At a door in the background is the host with food and drink, and through a window the head of a peasant is visible. Signed **D. TENIERS. A** on the left, below:

and on a drawing affixed to the boards: **AO 1643.**

Wood. — 0.56 m h., 0.72 m br. — Electoral Gallery of Munich. — Etched by W. Rohr. Lith. by R. Letier. Phot. by Hanfstängl. — Cab. 15.

903. (840.) Scene in a Tavern. A young man, dressed in gray, standing on a cask, plays upon a fiddle, while a young couple of peasants are dancing and shouting. Two others are caressing, four men are looking on, and, through a window above, two more are visible. Near a barrel before the fire-place, in the right background, are two peasants playing cards.



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905. David Teniers d. J.



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907. David Teniers d. J.

and others looking on. Signed on the left, below:
and on a drawing affixed to the chimney mantle:

DAVID. TENIERS FEC
. N^o 1645.

Wood. — 0.56 m h., 0.80 m br. — Electoral Gallery of Munich. — Etched by W. Rohr. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 15.

904. (802.) Scene in a Tavern. Before a bench in the left foreground sits a man with a jug, smoking; behind him stands another, filling his pipe and talking. In the background, six peasants before the fire-place. Signed on the right, below:

and on a drawing above the fire-place:

D. TENIERS. FEC
1650

Wood. — 0.35 m h., 0.44 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 16.

905. (841.) A Peasant's Wedding. The guests sit around a table, on the left, in the yard of an inn. A couple are dancing to the sound of a bag-pipe played by a musician who stands upon a cask; others are looking on or conversing. In the left foreground is a drunken man, with a red cap, asleep. In the right background, view of a village church. Signed on the right, below:

DAVID. TENIERS FEC
. 1651.

Copper. — 0.68 m h., 0.86 m br. — Düsseldorf Gallery. — Etched, probably by the master himself; of this there exists an anonymous copy. — Engr. by E. Thelott. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 15.

906. (Schl. 826.) An alchemist sitting at a table with a bottle and spectacles in his hands; in the background, three assistants. A portrait of the painter himself at an advanced age. Signed on the right, below: D. TENIERS 1680.

Wood. — 0.24³/₄ m h., 0.19¹/₂ m br. — Electoral Gallery of Munich. — Cab. 15.

907. (785.) A Tavern Room. Three smokers sitting around a barrel on the left, one in the foreground with a large jug of beer in his right hand, while another opposite him raises a beer-glass. Behind them stands a fourth, filling his pipe. In the right background are five peasants before a fire; the host is just going out of the door.

Wood. — 0.37 m h., 0.53 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

908. (Schl. 820.) Eight peasants in a tavern, four smoking and drinking in the foreground, and four grouped

about the fire-place. The hostess comes in at the right with food and drink. Signed on the right, below: D. TENIERS. F.

Wood. — 0.37 m h., 0.51 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 15.

909. (804.) A peasant, in a red cap, sitting before a cask upon which are his beer-mug, pipe, and tobacco, and playing a kit; a companion is looking in at the window. Two others are warming themselves at a fire in the back-ground. Signed on the right, below: *D. TENIERS*

Wood. — 0.25 m h., 0.35 m br. — Electoral Gallery of Munich. — Lith. by F. Winterhalter. Phot. by Hanfstängl. — Cab. 14.

910. (1125.) Interior of a Flemish Tavern. A peasant in his shirt sleeves sitting on a cask which serves as a chair, and lighting his pipe, while one opposite him, grinning, looks into the jug. Behind them, an old and a young peasant, and a woman. Two men stand near the fire-place, and in the corner is a third. The host is going out to fill a jug. Signed on the right, below: *D. TENIERS. Fec*

Wood. — 0.28 m h., 0.37 m br. — Private property of the King. — Etched by J. L. Raab. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 16.

911. (1039.) A peasant, sitting upon a block of wood before a stool, smoking, with the pipe in his left hand. Near him, on the left, sits a woman drying tobacco over a brazier of coals. In the right fore-ground a man before a shallow tub. Signed on the right, below: *D. TENIERS. F*


Wood. — 0.16 m h., 0.23 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 15.

912. (Schl. 819.) Three peasants, playing upon the violin, the lute and the pipe; in the left background, four others about the fire-place. Signed on the right, below, like the preceding picture.

Wood. — 0.41 m h., 0.59 m br. — Zweibrücken Gallery. — Cab. 14.

913. (Schl. 821.) Three peasants, one, at the left, in his shirt sleeves, with a tankard in his left hand and a pipe in his right; the second sits stooping over a brazier of coals; the third, in the background, is filling his pipe. Signed on the left, below: P. TENIERS F.

Copper. — 0.20 m h., 0.25½ m br. — Electoral Gallery of Munich. — Etched by W. Rohr. — Cab. 15.

914. (Schl. 828.) A man in a gray coat and hat with a green brim, sitting upon a cane chair at a narrow table, his left hand upon the handle of a beer-mug, and holding in his right a pipe. Knee-piece. Signed on the right, below: 

Wood. — 0.20 m h., 0.18 m. br. — Electoral Gallery of Munich. — Lith. by N. Strixner. — Cab. 14.

915. (Schl. 823.) Two drinkers singing; the one, in a gray jacket and green cap sits at a table beating with his right hand upon the cover of his pewter mug; the other, behind him, holds a pipe in his hand. On the right above is the signature TENIER (sic!) F.

Copper. — 0.21 m h., 0.17 m br. — Electoral Gallery of Munich. — Cab. 16.

916. (783.) A guard room, with a variety of weapons on the left. Around a low table on the right sit, and stand, four soldiers, throwing dice and smoking. Three musketeers and four other soldiers are talking together in the background, between the entrance and the fire-place.

Canvas. — 0.66 m h., 0.84 m br. — Electoral Gallery of Munich. — Cab. 15.

917. (Schl. 815.) Lot and his Daughters. The aged Lot, sitting at a meal in a cave, caresses one of his daughters, who holds a wine glass in her left hand. The other daughter is busied about the table. On the right, view of Sodom in flames. Signed on the right, below: D. TENIERS.

Canvas. — 0.35 m h., 0.46½ m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 14.

918. (Schl. 817.) The Prodigal Son, revelling among courtesans. One of these takes his purse while he, turned aside, is fondling his neighbor. Upon the ground in front, a wine-cooler., cards, an ape, and a poodle. Signed on the right, below: D. TENIER F. (sic!).

Copper. — 0.37¾ m h., 0.56 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 16.

919. (Schl. 816.) Witches' Magic. On the left, the witch is tying the phantom of a fish to a cushion; on the right, a woman and a man are trying to escape from the midst of a crowd of spectres. Signed on the right, below: D. TENIERS.

Wood. — 0.31 m h., 0.46 m br. — Zweibrücken Gallery. — Cab. 14.

920. (787.) A Concert of Cats and Apes. One of the apes, sitting, dressed in costume, on the left, is playing upon

clarinet, while the cats upon the table are singing from notes. Upon the music-book sits an owl. The signature, in the left corner, above, is of **D. TENIERS F** questionable authenticity.

Wood. — 0.26 m h., 0.37 m br. — Electoral Gallery of Munich. — Etched by Coryn Boel. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 14.

921. (803.) A company of apes, in costume, drinking and smoking in a cellar. Four of them are grouped about a bench; a fifth, in the background, is tapping a barrel. Signed on the right, **D. TENIERS FEC** below:

Wood. — 0.27 m h., 0.36 m br. — Elect. Gall. of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 13.

922. (786.) Masked Apes at a Banquet. Four apes, eating and drinking at a round table, upon which is a pie. Three others, upon the floor, are devouring a capon; a waiter on the left is opening oysters. In the background are four apes roasting birds at the kitchen fire. Signed on the right, below:

D. TENIERS FEC

Wood. — 0.27 m h., 0.36 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Cab. 13.

923. (Schl. 825.) Teniers' Castle of Borken, with the three towers; above are brightly lighted storm clouds. In the right foreground, three peasants. Signed on the right, below:

D. F.

Wood. — 0.23 1/2 m h., 0.19 m br. — Private property of the King. — Cab. 15.

924. (Schl. 818.) Village landscape, with a pointed church tower. In the foreground a man is walking with a bundle of brush-wood under his arm; a little dog runs before him.

Canvas. — 0.69 m h., 0.80 m br. — Zweibrücken Gallery. — Cab. 14.

925. (299.) Great Fair before the Church of Santa Maria dell' Imprunata, near Florence, on St. Luke's day, Oct. 18th. In the left foreground, near a tall tree, is a staging with a snake-charmer; on the right, a booth with glass-ware; behind is a gallows, in the centre, visitors coming with carriages; in the middle distance and background, before the Church dell' Imprunata, are the most varied scenes of a market-day gathering.

Canvas. — 2.65 m h., 3.95 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Copy from the engraving by Jacques Callot: »La grande foire de Florence«, dedicated in 1620, to the Grand Duke Cosimo II., at whose order it had been executed. — Hall V.

926. (Schl. 811.) View in the Gallery of the Archduke Albert in Brussels. The master, himself, sits at the easel painting a peasant, who poses before him with a flail in his hand. Three cavaliers stand behind the painter, on the left, and a page is entering the door. In the right corner is the large picture by P. Veronese: Solomon receiving the Queen of Sheba, now in the Uffizi at Florence.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — The pictures, introduced into this and the three following paintings, came afterwards to Vienna where they are still mostly to be found; a part were removed to Madrid and to Florence. — Cab. 15.

927. (Schl. 814.) A second view in the Brussels Gallery. In the centre a table with drawings and sculptures, next to which a servant has just uncovered a portrait of a prince by Valesquez. In the background, two men conversing at a round table.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace at Nymphenburg. — Phot. by Hanfstängl. — Cab. 15.

928. (Schl. 813.) A third view in the Brussels Gallery. In the centre a man, dressed in black, is entering a door which is surrounded by small pictures.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — Cab. 15.

929. (Schl. 812.) A fourth view in the Brussels Gallery. In the left corner of the picture, next to a table covered with drawings, the painter is showing to the Archduke the so-called Madonna with the Cherries by Titian, which stands upon an easel.

Canvas. — 0.96 m h. 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — The Madonna with the Cherries is now in the Belvedere in Vienna. — Cab. 15.

Imitator of Teniers.

930. (1003.) A peasant woman, on the left, sits in a cane chair before a barrel used as a table, lighting a clay pipe, while a man, resting his right arm upon her shoulder, holds in his left hand a full glass. In the right background, three peasants, with jug and pipes, are assembled about the fire-place.

Wood. — 0.36 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by A. Richter. — Phot. by Hanfstängl. — Cab. 14.

Peter Thys,

born in Antwerp, April 1616, died in that city in 1677 or 78. Pupil of A. Deurwarder; followed the style of van Dyck in historical and portrait paintings.

931. (Schl. 810.) Portrait of David Teniers the Younger, dressed in black with a white collar and white slashed sleeves, wearing a medallion upon a gold chain. Beyond the green drapery on the left is a view of a palace. Half-figure, to the left.

Wood. — 0.29 m h., 0.24 m br. — Mannheim Gallery. — Engr. by Lucas Vorstermann jun. — Cab. 15.

David Ryckaert the Youngest, (the Third),

born in Antwerp, 1612, (christened Dec. 2^d). After 1636, member of the Guild of St. Luke in that city; died there, Nov. 11th, 1661. Pupil of his father, David Ryckaert; imitated Adr. Brouwer and especially David Teniers.

932. (991.) Twelfth Night Festival, with a numerous company. Signed on the right, below:

Canvas. — 0.80 m h., 1.14 m br. — Mannheim Gallery. — Lith. by J. Fertig. — Cab. 14.

D. Ryckaert
1640

933. (Schl. 216.) Street Urchins at Play. One boy rides upon the back of another whose head a man, seated, holds with his hands. Signed on the left, below:

D. R. 1640

Wood. — 0.49 m h., 0.38½ m br. — Zweibrücken Gallery. — Engr. by P. Chenn. — Cab. 15.

Karl Emmanuel Biset,

born in Mechlin, Dec. 1633, died in Breda, 1685. Became master in the Guild of Antwerp in 1661|62. Imitated Gonzales Coques, with whom he is sometimes confounded.

934. (308.) Interior, with a collection of pictures and curiosities; walls and ceiling decorated with paintings; upon a table, a variety of sculptures in marble and bronze with engravings and books. The three groups of visitors to the gallery, on the left and in the middle, are portraits painted by Biset. In the right corner is an allegorical group representing Apollo with two Muses, Mercury and three Cupids who are looking at a picture by Jordaens, and being painted by him. The pictures in the collection are mostly originals by different artists; among them the following are signed: Still-life by C. DE HEEM; Jupiter and Antiope by D H; Animals in a Landscape by P. B. (Pieter Boel.); Diana and Actaeon, signed:



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936. Lodewyck de Vadder

COR . . NS; Adoration of the shepherds by P. T. (P Thys); a landscape signed: PAI . . . Among the four pictures represented in the foreground are: A Fish piece by P. B. (Pieter Boel), an Architectural piece by W. E. van Ehrenberg 1666, signed:

*Jan
Ehrenberg
1666*

and a mythological painting by F. BOEYERMANS.

Canvas. — 1.41 m h., 2.36 m br. — Düsseldorf Gallery. — (Comp.: W. Schmidt. Zahn's Jahrb. V. 49.) — The signature of Biset is not fully assured; the work is possibly by Gonzales Coques. — Hall V.

Flemish, about 1650.

935. (Schl. 433.) A company of fine people in a wood; some at table, some lying on the ground, some walking. In the right foreground, a cooling vessel.

Wood. — 0.18 m h., 0.23 m br. — Mannheim Gallery. — Cab. 14.

Lodewyck de Vadder,

born in Brussels about 1560, died, probably in that city, about 1623.

936. (980.) Landscape with a ravine through which three horseman are passing; in the middle distance, a flock of sheep and view of a hilly country.

Wood. — 0.33 m h., 0.51 m br. — Electoral Gallery of Munich. — Cab. 16.

Lucas van Uden,

born in Antwerp, Oct. 18th, 1595, died in that city, Nov. 4th, 1672. Pupil of his father Artus van Uden; entered the Guild of St. Luke as master in 1626/27; assistant and imitator of Rubens.

937. (973.) A level landscape at sundown; trees are reflected in a rush-grown pond in which a peasant is bathing his horses, and where cattle are coming to drink. One girl has a brass jar upon her head and another, who is milking, is caressed by a shepherd. Signed in the left corner, below:

*Lucas
van Uden
in wintoor*

Wood. — 0.52 m h., 0.78 m br. — Private property of the King. — Hall V.

938. (Schl. 854.) Landscape with a distant view; on the right a feast of the gods before a grotto, two cupids are strewing flowers upon a table. Upon a height are a goat and a stag. Signed on the right below:

*Lucas
van Vden*

Wood. — 0.71 m h., 1.14 m br. — Electoral Gallery of Munich. — Cab. 13.

Jaques d'Artois (Arthois),

born in Brussels, 1613, (christened Oct. 12th), died in that city, 1665. Pupil of Jan Mertens.

939. (238.) In a wood is a canal bordered by tall trees which are reflected in the quiet water.

Canvas. — 2.40 m h., 2.40 m br. — Bought, in 1792, by the Elector Charles Theodore for the Munich Gallery. — Hall VII.

940. (232.) Landscape with tall trees and view of a river in the distance. On a sandy road, leading through a wood, is a stag-hunt. Companion-piece to No. 939.

Canvas. — 2.40 m h., 2.40 m br. — Derivation like the preceding. — Hall VII.

Jan Siberechts,

born, Jan. 1627, in Antwerp, where he worked until the later years of his life, when he removed to England, where he died in 1703.

941. (Schl. 777.) Landscape with a cattle pasture. In the left foreground a woman and a girl asleep by the roadside with their brass milk vessels before them.

Canvas. — 1.08 m h., 0.84 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 15.

J. Collaert,

circumstances of his life unknown. Worked about 1650; may have been of the Antwerp family of engravers by this name.

942. (374.) Mountain landscape watered by a river upon the bank of which, in the foreground, a peasant is talking with two women who are sitting. By the river, on the left, is a hunter with his dog; in the centre a muleteer. Signed on the right below:

Wood. — 0.46 m h., 0.63 m br. — Zweibrücken Gallery. — Cab. 14.

Collaert

Jan Peeters,

born in Antwerp, April 24th, 1624, died in that city, 1677. After 1645, master in the Guild; pupil of his brother, Bonaventura Peeters.

943. (Schl. 620.) Marine View. A three masted vessel in a strait with a high sea; near a cliff in the left foreground is a ship by the shore, and several men on the rocks. Signed upon the cliff: **I P**

Wood. — 0.36 m h., 0.57½ m br. — Zweibrücken Gallery. — Cab. 16.



941. Jan Siberechts

Frans Millet,

born in Antwerp, April 1642, died in Paris, June 1st, 1679. Pupil of Laurent Francken; appears to have been established in Paris after 1660. Followed the style of the two Poussins.

944. (211.) Classic landscape, with five groups of trees and a variety of antique accessories. In the right middle distance, ancient buildings. A shepherd, upon the road, is driving his sheep towards the foreground where a beggar sits, speaking to a young couple who are passing.

Canvas. — 1.16 m h., 1.70 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

945. (346.) Italian landscape with a view of the sea; above an inlet rises a steep mountain. In the foreground a woman is gathering the fruit from an orange-hedge, and three boys are resting in the shade, upon the flowery bank of a brook.

Canvas. — 1.06 m h., 1.55 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. Phot. by Hanfstängl. — Cab. 16.

946. (723.) Italian landscape, evening. On the left, a vineyard, on the right, farm houses towards which a shepherd, blowing his pipe, goes with his flock.

Canvas. — 0.72 m h., 0.96 m br. — Electoral Gallery of Munich. — Cab. 16.

Jan Baptist Huysmans,

born in Antwerp, Oct. 1654, died in that city, 1715 or 16. A good landscape-painter, not so well known as his brother Cornelis who, though less able, was more diligent.

947. (Schl. 425.) The ruins of a Corinthian temple, by an inlet of the sea. Upon the right, sailors are employed in unlading a vessel, the freight of which is carried away by mules. Signed on the left, below:

Wood. — 0.54½ m h., 0.94 m br. — Electoral Gallery of Munich. — (Comp. W. Schmidt Z. f. b. K. 1875, p. 683. — Hall V.

Bluijsmans f
A^o 1695

Cornelis Huysmans,

born in Antwerp towards the close of March, 1648, died in Mechlin June 1st, 1727. Pupil of Gaspar de Wit in Antwerp, and of Jac. van Artois in Brussels. Worked in Mechlin and Antwerp.

948. (1112.) Entrance to a wood, with glimpses of landscape, Italian in character. Four cows and a goat are advancing, followed by a woman with a milk-pail upon her head, and by a boy.

Canvas. — 0.67 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 16.

949. (1115.) Hilly landscape, Italian in character, with numerous trees. In the left foreground, four women in antique costume and a ragged beggar.

Canvas. — 0.66 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 16.

Jan Jost van Cossiau,

born in the neighborhood of Breda, about 1660, died in Mayence, in the service of the Elector, 1732 or 1734.

950. (294.) Large landscape of Italian character; view of a broad country, with a river upon which is a mill. In the foreground, a herdsman's family with cattle. Signed on the left, below:

Canvas. — 1.52 m h., 2.37 m br. — *J. J. D. Cossiau.*
Düsseldorf Gallery. — Hall VII.

Pieter Neeffs the Elder,

born in Antwerp, 1577 or 1578, died after 1656. Member of the Guild after 1609. Worked in Antwerp.

951. (1065.) Interior of a Gothic church, artificially lighted. A priest, accompanied by two torch-bearers and several men, is proceeding with the Host, towards the entrance of the church. Signed on the right below, upon a column: **PEWFS**

Wood. — 0.39 m h., 0.50 m br. — Obtained, in 1822, by King Max Joseph. — On a memorial tablet upon one of the columns is inscribed: 1638, probably the date of the picture. — Cab. 14.

952. (1437.) Interior of a five-aisled Gothic church, with the representation of a service. Signed on the left, below the clock: **PEETER NEEFFS**

Wood. — 0.50 m h., 0.65 m br. — From the estate of King Maximilian I. — Comp. W. Schmidt, Zeitsch. f. b. K. XV. 636. — Cab. 14.

Anthonis Gheringh,

Architectural painter of Antwerp. Master of the Guild of St. Luke in that city in 1662/63. Died, 1667 or 68. (Comp. M. Rooses Geschichte der Antwerpischen Malersschule, German-Edition, p. 435.)

953. (1418.) Interior of the Church of the Jesuits in Antwerp, destroyed by fire in 1718. Renaissance style with



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955. Franz Snyders

a barrel-vault. At the high altar is the celebrated painting by Rubens: St. Ignatius Loyala, standing at the altar exorcising devils. Upon the ceilings of the two-storied side aisles is the series designed by Rubens and executed by van Dyck.

Signed:

*J. Gheringh
anno 1663*

Canvas. — 0.82 m h., 0.96 m br. — A representation of the same subject, and with the same signature, is in the Belvedere at Vienna, dated 1665. — Cab. 16.

Frans Snyders,

born in Antwerp, Nov. 1579, died in that city, Aug. 19th, 1657. Pupil of Pieter Brueghel the Younger, and of Hendrik van Balen; Master in the Guild of St. Luke after 1603. Afterwards influenced by Rubens. Worked in Antwerp.

954. (1408.) A Greengrocer's Stall. The sales-woman, sitting at the entrance in a red jacket and a small white cap, offers a fig to a hunter. Vegetables and fruit of all kinds lie upon the floor, on a table, and in baskets.

Canvas. — 2.01 m h., 3.33 m br. — From the Archiepiscopal Palace at Freising. — Phot. by Hanfstängl. — Hall V.

955. (205.) Interior of a Kitchen. Lying upon a table are: fruits, vegetables, and game, dead and living; the head of a wild boar, a deer, a hare and a sea-crab, watched by a cat and a dog. A servant is taking grapes from a basket. Signed on the right below:

*F. Snyders
fecit*

Canvas. — 1.56 m h., 2.04 m br. — Düsseldorf Gallery. — Etched by J. L. Raab. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall V.

956. (305.) A lioness killing a wild boar, which she has seized by the neck. Life-size.

Canvas. — 1.62 m h., 2.40 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and by J. Wölffle. — Hall V.

957. (297.) Two young lions pursuing a deer. Life-size.

Canvas. — 1.62 m h., 2.40 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and by J. Wölffle. — Phot. by Hanfstängl. — Hall V.

958. (317.) A Boar Hunt. A boar, leaning against the trunk of a tree, is defending itself desperately against the dogs, which are attacking upon either side. One of the dogs falls back, mortally wounded, and three lie dead in the left corner. Background: landscape.

Canvas. — 2.00 m h., 3.40 m br. — Düsseldorf Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

959. (Schl. 782.) Still Life. Upon a table lie fruit, vegetables and a lobster; at the left is a deer, disemboweled and hanging by the hind leg.

Canvas. — 1.25 m h., 1.61 m br. — Mannheim Gallery. — Hall V.

960. (Schl. 783.) Still Life. A young wild boar hangs by its hind leg in the middle of the picture; on the left, fruit and dead birds; on the right, a lobster, artichokes and asparagus.

Canvas. — 0.73 m h., 1.19 m br. — Düsseldorf Gallery. — Cab. 15.

Paul de Vos,

born about 1592, probably at Hulst, died in Antwerp, June 30th, 1678. Brother of the historical painter, Cornelis de Vos and brother-in-law of the animal painter Frans Snyders. Pupil of Rubens.

961. (Schl. 904.) A Bear Hunt. Two bears, one of which stands upon its hind legs, in desperate contest with many dogs.

Canvas. — 2.07 m h., 3.40 m br. — Zweibrücken Gallery. — Hall V.

962. (Schl. 905.) The Animals in the Garden of Eden. On the left, a spotted horse, on the right, a stag, hind, ostrich and lion, amidst smaller animals. In the background, in a level landscape: the Creation of Eve. In the Louvre is a repetition of this picture, under the name of Snyders.

Canvas. — 2.19 m h., 3.45 m br. — Electoral Gallery of Munich. — Hall V.

Jan Fyt,

born in Antwerp, March 1611, died in that city, Sept. 11th, 1661. After 1622, pupil of Jan van den Berch, later of Frans Snyders. Master in the Guild of St. Luke in 1629 or 30; visited Italy in the fourth decade of the century, living chiefly in Rome; worked afterwards in Antwerp.

963. Deer pursued by Dogs.

Canvas. — 1.92 m h., 3.05 m br. — This and the three following paintings were presented by the city of Solingen to the Elector Charles Theodore in 1767. — Düsseldorf Gallery. — Hall VII.

964. (186.) A Bear Hunt. Life-size.

Canvas. — 1.92 m h., 3.05 m br. — Derivation like the preceding — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

965. (339.) A Boar Hunt. A boar, attacked by dogs in a wood, is defending itself desperately.

Canvas. — 1.93 m h., 3.05 m br. — Derivation as above. — Hall VII.

966. (341.) Upon a long table lie a dead swan and a young deer with fruit; a basket stands below with dead birds

and a hare. A hunting dog lies near, while another is looking around at a monkey, which is chained to an urn.

Canvas. — 1.93 m h., 3.05 m br. — Derivation as above. — Hall VII.

967. (202.) Two dogs are fighting for a calf's head, which has fallen out of an overturned basket.

Canvas. — 1.18 m h., 1.63 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall V.

Pieter Boel,

son of the engraver, Jan Boel, born in Antwerp, Oct. 22^d, 1622, died in Paris, Sept. 3^d, 1674. Pupil of Frans Snyders, and of his uncle, Cornelis de Wael. After a stay of several years in Italy, worked in Antwerp, and, after 1663, in Paris.

968. (327.) Two hunting dogs guarding dead game: a wild boar, a hind, a marten, a fox and a swan. On the right, view of a landscape.

Canvas. — 1.94 m h., 2.69 m br. — Zweibrücken Gallery. (Comp.: Waagen Handbuch II. 68.) — Hall VII.

969. (Schl. 77.) Upon, and before, a table are dead game, magnificent vessels and fruit. On the left, a dog and a peacock. On the right, two geese.

Canvas. — 1.40 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall V.

970. (Schl. 78.) Dead Game. On the left, a rooster, and an owl sitting upon a hencoop. Companion-piece to the preceding.

Canvas. — 1.40 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall V.

Adrian van Utrecht,

born in Antwerp Feb. 12th, 1599, died in that city Oct. 5th, 1652. Pupil of Herm. de Neyt, became master in 1625; travelled much, and worked for the German Emperor and the King of Spain. After 1625 worked in Antwerp.

971. (Schl. 855.) Dead hares and birds, with fruit and vegetables.

Signed on the right, below:

Adriaen Van utrecht f.c.
1648

Canvas, 0.99 m h., 1.42 m br. — Mannheim Gallery. — Cab. 16.

Daniel Seghers, (Zeghers),

born in Antwerp beginning of Dec. 1590, died in that city Nov. 2^d, 1661. Pupil of Jan Brueghel; became master in 1611. Worked in Antwerp. Was a member of the Order of Jesuits.

972. (1101.) A marble relief in the form of a cartouche, representing Bacchanalian boys playing with a he-goat; surrounded by a garland of flowers.

Wood. — 0.46 m h., 0.68 m br. — Mannheim Gallery. — Cab. 14.

Jacob van Hulsdonck,

born at Antwerp in the summer of 1582, entered the Guild of St. Luke in that city as master in 1609, died there in 1646 or 47.

973. (Schl. 419.) Still Life. A lobster, an orange, a peeled lemon, bread and drinking vessels. Signed on the left, below: **HVLSDONCK**

Canvas. — 0.18 m h., 0.15 m br. — From the House of the Landauer Brothers in Nuremberg. — Cab. 14.

Willem Gabron,

born in Antwerp Oct. 28th, 1619, entered the Guild of St. Luke in 1640 or 41.

974. (983.) Still Life. Drinking vessels and tankards of tin, silver, and glass; with a ham, bread-plate, mustard-pot and knife-sheath on a covered table.

Wood. — 0.57 m h., 0.88 m br. — Bought by Elector Charles Theodore from de Vigneux in 1792. Ascribed by M. Rooses (Comp.: Geschichte der Antwerpener Malerschule p. 427) to Isaac Wigans; and by Bode (Comp.: Studien, p. 226, 616.) to Heda, or to the master of the monogram C P, who is identified by Bredius with Peter Claasz. — Cab. 16.

Flemish, about 1690.

975. (1429.) Grapes in a golden vessel; tulips and other flowers in a glass vase on the right. On the left of the table lie small game and singing birds.

Copper. — 0.51 m h. 0.66 m br. — Zweibrücken Gallery. — Cab. 14.

Philip Ferdinand von Hamilton,

born in Brussels 1664, died in Vienna 1750. Pupil of his father James Hamilton, who was of Scotch descent. Worked in Brussels and Vienna.

976. (146.) A pantry with a dead hare and game. A cat with a docked tail comes in through the open window. Signed beneath the plinth of the table: *P. F. De. Hamilton*

Canvas. — 1.07 m h., 0.76 m br. — Mannheim Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 16.

John George von Hamilton,

born in Brussels 1666, died in Vienna 1740. Probably a pupil of his father James Hamilton.

977. (165.) A dead hare and birds, near a hunting horn and satchel which hang upon an oak tree.

Canvas. — 1.25 m h., 0.86 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 16.

ITALIAN SCHOOLS AND PAINTERS.

Hall VIII, IX, X. Cabinets 17—20.

Tuscan, about 1300.

978. (1158.) The Virgin with hands crossed upon her breast, to which she presses a red book. Breast-piece, full face.

Wood, gold-ground. — 0.75 m h., 0.44 m br. — Bought by Dillis in Florence in 1809. — Lith. by F. Rechberg in his *Raphael*. — Cab. 17.

School of Cimabue,

first quarter of the fourteenth century.

979. (1131.) Painting in three horizontal divisions.

1. Above: the Virgin enthroned with the Child, near them St. Clara and St. Agnes (?).

2. Centre: Christ washing the feet of the Apostles.

3. Below: The Last Judgment; Christ within a mandorla of clouds, surrounded by angels and saints, floats above the scene of the Resurrection. An open sarcophagus separates the group of the blessed from that of the damned, which latter are flooded by a stream of fire, going forth from the feet of Christ. Between the celestial and the terrestrial scenes are two groups of saints, as breast-pieces. Above, eight family banners.

Wood, patterned gold-ground. — 0.61 m h., 0.28 m br. — This, with the following tablet, formed a diptych received as a gift by King Ludwig I in 1843. — Cab. 17.

980. (1132.) Painting in three horizontal divisions:

1. Above: Christ upon the Cross between the two thieves. At the foot are the Magdalen, St. John and the Virgin, who, with the sword in her breast, falls into the arms of the women. Round about are the usual accessories.

2. The Scourging of Christ, with Simon of Cyrene bearing the Cross.



981. Giotto di Bondone

3. St. Francis receiving the stigmata, surrounded by St. Elizabeth, St. Bartholomew, St. Clara (?) and St. Mary of Egypt.

Wood, patterned gold-ground. — 0.61 m h., 0.28 m br. — Companion-piece to the preceding. — Cab. 17.

Giotto di Bondone,

son of a peasant of Vespignano in the Florentine district; born in 1276, died Jan. 8th, 1337 in Florence. Entered the studio of Cimabue in 1286, and early became independent. Worked in Florence, Padua, Assisi and Rome.

981. (1152.) Christ upon the Cross. On the left the three women who support the fainting Virgin; on the right, St. John the Evangelist, Nicodemus and Joseph of Arimathea. At the foot of the cross kneel the ecclesiastical donors and St. Francis, who kisses the wound in the foot.

Wood, gold-ground. Tempera. — 0.46 m h., 0.43 m br. — Acquired by Maximilian I. from Count Lucchesi. (Comp.: Crowe and Cavalcaselle, German edition. I. 279.) — Cab. 17.

982. (1420.) Christ in Purgatory. On the left, the Redeemer, with the banner of victory, attended by the repentant thief bearing the cross, stoops to Adam and Eve and the Patriarchs who come forth from the grotto. From the clefts of the rock issue flames into which devils cast the souls of the dead.

Wood, gold-ground. Tempera. — 0.46 m h., 0.44 m br. — Acquired by King Maximilian I. from Count Lucchesi. — Cab. 17.

983. (1148.) The Last Supper. St. John leans upon the breast of the Saviour, who sits at the end of the table on the left; Judas (without a nimbus,) offers the sop. Background: architecture with ornamented gallery.

Wood. Tempera. — 0.41 m h., 0.41 m br. — Acquired in 1805. Derivation unknown. — Cab. 17.

School of Giotto,

probably Giotto di Maestro Stefano. Second half of the fourteenth century.

984. (1144.) Pietà. The body of Christ lies outstretched near the tomb, the head clasped by the Virgin.

Wood. Tempera. — 0.47 m h., 0.85 m br. — Private property of the King. — Cab. 17.

Florentine, about 1380.

985. (1156.) Salvator Mundi. The Saviour, enthroned upon the clouds, the right hand uplifted in blessing. The

open book in his left hand has the words: ECHO SUM VIAM (sic!) VERITAS E VITA.

Wood, gold-ground. Tempera. — 0.63 m h., 0.40 m br. — Acquired in 1808 by von Dillis in Italy. — Cab. 17.

. Lippo Memmi,

of Siena, born about 1290, died probably in 1357. Trained under the influence of his brother-in-law, Simone Martini, and of the Lorenzetti.

986. (1143.) Small triptych. Centre-piece: the Assumption of the Virgin. Mary, sitting upon clouds and surrounded by angels, floats upwards to Heaven. where Christ and the Prophets of the Old Testament await her. In the tympanum: Christ crowning the Virgin. Right wing: Two rows of female saints with six Apostles. Left wing: Three rows of male saints. In the upper corner: a figure from the Annunciation. The wings gray in gray.

Wood. Tempera on gold-ground. — 0.70 m h., 0.30 m br. — Private property of the King. (Comp.: Crowe and Cavalc. II 272.) — Cab. 17.

Spinello di Luca Aretino,

born about 1333 in Arezzo, died in that city, March 1410. Pupil of Jacopo da Casentino. Worked chiefly in Florence.

987. (1142.) Saints Maurice, Augustine and Peter, behind them St. Nicholas and St. Stephen. Standing figures, under life-size.

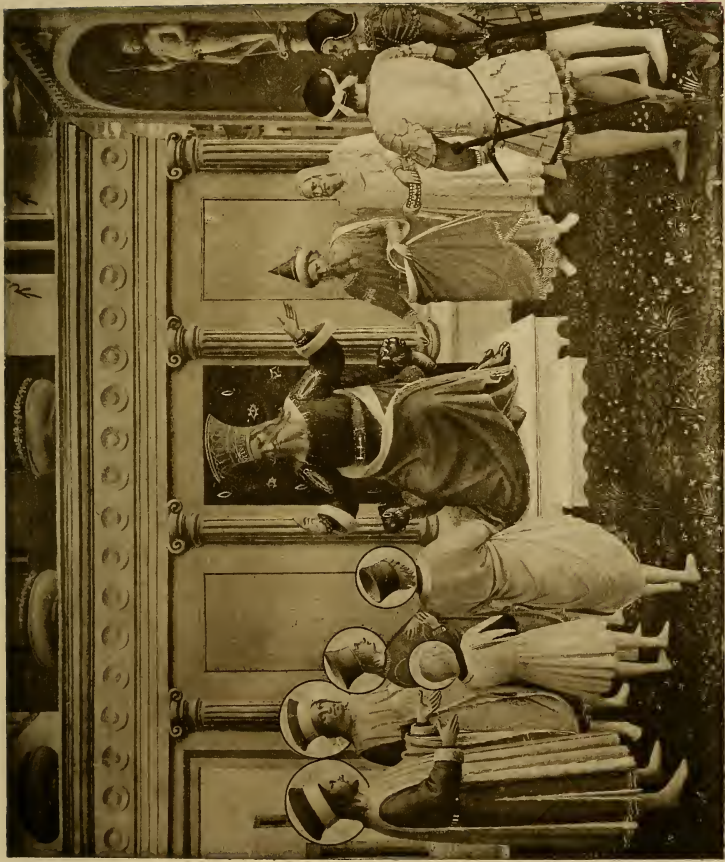
Wood, gold-ground. Tempera. — 1.44 m h., 0.71 m br. — Private property of the King. — Hall VIII.

988. (1145.) The Saints, Antony, Ambrose and John the Baptist, behind them Paul and Catharine. Standing figures, under life-size. Companion-wing-piece to the above.

Wood, gold-ground. Tempera. — 1.44 m h., 0.71 m br. — Private property of the King. — Hall VIII.

Fra Giovanni da Fiesole,

called, before his entrance into the cloister, Guido di Pietro; canonized after death, and frequently called il beato Angelico; born 1387 near Vicchio in the Mugello; entered the convent of the Dominicans in Fiesole, 1407, and that in Florence, 1436. Went to Rome 1446, where he died, March 18th, 1455. Studied the works of Starnina, Orcagna and Masolino.



989. Fra Giovanni da Fiesole

989. (1208.) St. Cosmo and St. Damian with their three brothers (Antimus, Leontius and Euprepus,) before the judge, Lysias, who requires them to sacrifice to the gods.

Wood. Tempera. — 0.30 m h., 0.45 m br. — Nos. 689, 690 and 691 are parts of a predella which was painted, 1438, by Fiesole for the high altar of the Convent Church of St. Mark in Florence, representing the Madonna surrounded by saints. Of the panels belonging to this predella, showing events from the legends of St. Cosmo and St. Damian two, — the Miracle of the Exchanged Leg, and the Burial of the Saints, — are in the collection of the Florentine Academy, and the third, — the Burning of the Saints, — was formerly in the Lombardi-Baldi Collection in Florence. (Comp.: Vasari, Lemonnier, T. IV. p. 29 and 51 and Crowe and Cavalc. II 52.) The panels in the Pinakothek came, in 1822, through the art-dealer K. Weiss in Berlin, for 11000 guildens, into the possession of the King, and thence to the state in 1832. — Phot. by Hanfstängl. — Cab. 17.

990. (1204.) St. Cosmo and St. Damian with their three brothers are thrown into the sea, where they are saved by angels. In the foreground, the unjust judge, Lysias, is healed by the prayer of the martyrs.

Wood. Tempera. — 0.38 m h., 0.46 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 17.

991. (1205.) St. Cosmo and St. Damian are nailed to two crosses. Their three brothers, below, are shot at with stones and arrows, which rebound upon the executioners.

Wood. Tempera. — 0.38 m h., 0.46 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 17.

992. (1207.) The Man of Sorrows. Joseph of Arimathea holds the body of Christ upright over the grave, while the arms are supported by the Virgin and St. John.

Wood. Tempera. — 0.37 m h., 0.46 m br. — Phot. by Hanfstängl. Came in 1832 to the State from the private possession of the King. — Cab. 17.

School of Fra Giovanni da Fiesole.

993. (1146.) The Angel of the Annunciation.

Wood, gold-ground. Tempera. — 0.32 m h., 0.19 m br. — This, with the following picture, was acquired in Italy, 1808, by the Director of the Gallery, von Dillis. — Cab. 17.

994. (1147.) The Virgin kneeling toward the left, receives the message of Gabriel. Companion-piece to the preceding.

Wood. — gold-ground. Tempera. — 0.32 m h., 0.19 m br. — Derivation as above. — Cab. 17.

995. (1134.) A monk, towards the left, the head covered with a cowl. Half life-size. Fragment of a fresco; similar in style to Fiesole.

On plaster. — 0.15 m h., 0.15 m br. — Private property of the King. — Cab. 18.

Florentine, from 1400 to 1450.

996. (1155.) Portrait of a man dressed in black, with a black cap, a gold chain about his neck and a golden orna-

ment in his right hand. Breast-piece, to the left. Above is a shield with the inscription: F. BRACCIVS; below: a coat-of-arms with scales held by a hand and bearing an inscribed scroll with the device: SIC DEBET ESSE,

Wood. Tempera. — 0.53 m h., 0.40 m br. — Acquired by King Maximilian I. from Count Lucchesi. This work of the Tuscan School, referable to about the year 1440, was formerly attributed to Giotto. (Comp.: Crowe and Cavalc. II. 123.) — Cab. 17.

997. (1150.) Portrait of a young man with a red Florentine head dress, the end of which falls over the right temple. The black garment, bordered with gray fur, leaves visible the sleeves of gray and red damask (painted over in modern times.) A white handkerchief is wrapped about the right hand. Breast-piece, to the left. Much injured.

Wood. Tempera. — 0.58 m h., 0.42 m br. — Came through King Maximilian I. into the possession of the State from the estate of the Marquis Torrigiani. Formerly attributed to Masaccio. — Cab. 17.

998. (1203.) A Glory. God, the Father, in the midst of numerous adoring angels. Semicircular.

Wood. Tempera on gold-ground. — 0.33 m h., 0.77 m br. — Acquired in 1808 in Florence by Director von Dillis. Formerly attributed to Fiesole. — Cab. 17.

999. (1157.) Painting in two divisions. First: St. Francis espouses Poverty. Second: The same Saint laying the yoke of the Order upon a young monk.

Wood. Tempera on gold-ground. — 0.28 m h., 0.18 m br. — Acquired in Rome in 1808, by von Dillis. The original drawing for this picture is in the Malcolm Collection, London. — Cab. 17.

1000. (1149.) St. Jerome, in a white linen undergarment, standing between rocks and trees, castigating himself with a stone. Near him, the lion and the cardinal's hat. Upon the ground are a serpent, a scorpion and a lizard.

Wood. Tempera. — 0.80 m h., 0.48 m br. — Private property of the King. — Cab. 17.

1001. (1159.) The Adoration of the Magi; with their followers, mounted and on foot.

Wood. Tempera. — 0.66 m h., 0.57 m br. — This picture shows the influence of Gentile da Fabriano upon the artist, who must have been a successor of Fiesole. — Cab. 17.

Tuscan, about 1450.

1002. (Schl. 1052.) St. Sebastian, bound to the trunk of a tree and shot with cross-bows by two soldiers standing before him. Half-figures. Two angels float downward, with crown and palm. Background, landscape.

Wood, gable above. Tempera. — 1.22 m h., 0.81 m br. — Bought in 1808, by von Dillis, in Florence. Formerly attributed to Andrea dei Castagno. — Cab. 18.



1006. Filippo Lippi

Tuscan, of 1458.

1003. (562.) The Virgin, sitting upon a throne in a niche, holds the Child sitting upon her lap. On the right, the Saints, Laurence, Anthony the Hermit and Julian; on the left, Lucia, Cyriacus and John Gualbertus, whose names are inscribed on a marble step below, in the order here given.

In the centre: ¹¹ ¹² A. D. MCCCCLVIII.

Wood. Tempera on gold-ground. — 1.65 m h., 0.65 m br. — Private property of the King. — Hall VIII.

Tuscan, about 1470.

1004. (1160.) The Nativity. The Child, lying upon the ground at the left, is adored by the Virgin and three angels. Aside, at the right, is St. Joseph asleep. In the left background, upon a cliff, the Annunciation to the Shepherds; and on the right, the Approach of the Magi with their followers. Round.

Wood. Tempera. — 0.81 m in diameter. — Acquired in 1808, by von Dillis in Florence. (Comp.: Crowe and Cavalcaselle III 118.) — Cab. 17.

Fra Filippo Lippi,

born in Florence about 1405, died in Spoleto, Oct. 9th, 1469. Pupil of Masaccio; influenced by Fra Angelico. Worked in Florence, Padua, Prato and Spoleto.

1005. (554.) The Annunciation. The Virgin, standing before a prayer-desk in a grand hall with pilasters and view into a garden, receives the message of the angel. Gabriel, with a wreath of roses upon his head and a branch of lilies in his left hand, kneels before her. A second angel, also with a branch of lilies, stands in the doorway on the left. Above, God the Father, between two angels, sending forth the Holy Ghost.

Wood. Tempera. — 2.02 m h., 1.80 m br. — Came from Santa Maria Primerana in Fiesole into the private possession of the King and thence to the State in 1850. (Comp.: Crowe and Cavalc. III 82.) — Hall VIII.

1006. (1169.) The Virgin, sitting upon a chair, turned to the right, holds the Child upon her lap. Half-figure. In the background, a varied landscape.

Wood. — 0.75 m h., 0.53 m br. — Acquired in 1808 from the Abbate Rivanni, in Florence. — Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. III 81.) — Hall VIII.

1007. (1164.) The Annunciation. In a Renaissance building, which opens a view into the carpenter's work-shop

and into the sleeping-room, the Virgin, kneeling before a prayer-desk, receives the message of the angel.

Wood. — 0.70 m h., 0.79 m br. — Acquired, 1808, from Abbate Rivanni in Florence. This work of the School of Fra Filippo was formerly attributed to Masolino. (Comp.: Crowe and Cavalc. III 81). — Cab. 17.

Filippino Lippi,

born in Prato 1457 or 1458, died in that city April 18, 1504. Pupil of Fra Diamante and of Sandro Botticelli. Worked in Florence and Rome.

1008. (563.) Christ, with the marks of the wounds, appears to the Virgin, both kneeling. Above, in a golden glory, is God the Father; upon each side, half-figures of the Annunciation. Background, landscape with figures.

Wood. Tempera. — 0.29 m h., 1.48 m br. — (Comp.: Crowe and Cavalc. III 193).

Upon the gradino, in small figures: The Man of Sorrows in the tomb, held by an angel; on the left, Saints Francis, Louis of Toulouse and Bernardino of Siena; on the right, Dominick, Clara and Catharine of Siena.

Wood. Tempera. — 0.29 m h., 1.48 m br. — This picture formerly belonged to the Barefoot Monks of Palco near Prato. The order for it was first given to Domenico Ghirlandajo. June 25th, 1491, but it was executed by Filippino Lippi, 1495. Came to the State from the private possession of King Ludwig I in 1850. — Hall VIII.

1009. (538.) The Deposition. The body, lying on the lap of the Virgin, is supported at the head by an angel and at the feet by Mary Magdalen. Behind stand, on the left, St. John the Baptist; on the right, St. James Major. In the clouds are three angels with the instruments of the Passion. Background, landscape. Full figures, life-size

Wood. — 1.86 m h., 0.95 m br. — Acquired by King Ludwig I., in 1808, from the House of Capponi in Florence, as a Ghirlandajo. — Phot. by Hanfstängl. — According to Milanesi, this picture was the work of Jacopo del Sellaio, who died 1493, and from whom the Compagnia di Balestri had ordered it for the Chapel of Cestello, today called S. Frediano. K. E. v. Liphart, on the other hand, ascribes it to his son Arcangelo di Jacopo, born 1478, died 1530 or 1531, who, by the decision of the Judge, Ridolfo Ghirlandajo Bugiardini, March 24th, 1516 or 1517, received 170 lire as the price of the work. The attribution to Filippino, followed by us, is based upon the authority of Crowe and Cavalcasse III 202. — Hall VIII.

Sandro Botticelli,

(Sandro di Mariano Filippi), born in Florence, 1446, died in that city May 17th, 1510. Pupil of Botticelli as goldsmith, and of Fra Filippo Lippi as a painter. Subsequently under the influence of Verrocchio. Worked in Florence, and from 1481 to 1484 in Rome.



1010. Sandro Botticelli

1010. (555.) The Deposition. The body rests on the lap of the Virgin, who, fainting, is supported by St. John. Two holy women wet the feet and the head with their tears; while a third, shrouded, at the back, stands with the nails in her hand. Near by are St. Peter, St. Jerome and St. Paul.

Wood, Tempera. — 1.38 m h., 2.08 m br. — Came to the State, 1850, from the private possession of King Ludwig I. — Phot. by Hanfstängl. — Probably the same *Pietà* which, according to Vasari, was painted by Botticelli for S. Pietro Maggiore in Florence (Comp.: Crowe and Cavalcaselle III :73). — Hall VIII.

Domenico Ghirlandajo (di Tommaso Bigordi),

born in Florence, 1449, died in that city Jan. 11th, 1494. Was at first a goldsmith, and, according to Vasari, studied painting under Alesso Baldovinetti. Worked chiefly in Florence.

1011. (557.) The Virgin with Four Saints. Mary, in a flamed-glory, floating between the heads of seraphs and two adoring angels. At her feet, standing in the landscape, are St. Michael and St. John the Baptist; before them kneel, on the left, St. Dominick, and on the right, St. John the Evangelist. Full figures, life-size.

Wood, Tempera. — 2.20 m h., 1.97 m br. — Formed, as centre-piece with Nos. 1012 and 1013, the outer side of the high-altar in the Church of S. Maria Novella in Florence; and was, together with the frescoes in the rear chapel, a gift of the Tornaquinci family, by whose successors these panels were sold to the Crown Prince Ludwig in 1804. The panels from the back were acquired at this time by the Berlin Museum. — Came into possession of the State in 1850. (Comp.: Crowe and Cavalc. III 244). — Phot. by Hanfstängl. — Hall VIII.

1012. (558.) St. Laurence, in the red garment of a deacon, with a green mantle, standing before a niche, his right hand resting upon the gridiron, in his left a palm branch. Above the niche the inscription: PRESSVRAM FLANME NON TIMVI ET IN MEDIO IGNIS NON SVM ESTVATVS. Perhaps the work of Ghirlandajo's brother-in-law. Bastiani Mainardi (?). Left wing-piece to No. 1011.

Wood. — 2.08 m h., 0.56 m br. — Deriv. like the preceding. — Phot. by Hanfstängl. — Hall VIII.

1013. (556.) St. Catharine of Siena, wearing the black and white dress of a nun; in her right hand a book, in her left a crucifix; standing before a niche, above which is the inscription: INVICTA ANIMI VIRTVS ET VIRGINITATIS DECVS ME IN ETHERA SVBSTVLERVNT. Right wing-piece to No. 1011. Perhaps the work of D. Ghirlandajo's brother, Benedetto, who was born 1458 and died 1497 (?).

Wood. — 2.08 m h., 0.51 m br. — Derivation as above. — Phot. by Hanfstängl. — Hall VIII.

Bastiani Mainardi,

born in San Gemignano, died Sept. 1515. Pupil and assistant of his brother-in-law, Domenico Ghirlandajo. After 1482, worked in Florence and other cities of Tuscany.

1014. (1167). The Virgin enthroned with the Child upon her lap. In the background of the landscape, on the right, Christ upon the Cross, and the three Holy Women; on the left, St. George on horseback. In the left foreground, the donor, half-figure. School of this master.

Wood. — 0.54 m h., 0.33 m br. — This, and the following wing-piece, were acquired, 1808, by the Crown Prince Ludwig in Rome. — Cab. 17.

1015. (1162.) St. George and St. Sebastian. Full figures. Background, landscape. School of this master.

Wood, curved above. — 0.54 m h., 0.33 m br. — The wing-pieces of No. 1014 joined. (Comp.: Crowe and Cavalc. III 137.) — Cab. 17.

Piero di Cosimo,

born in Florence, 1462, died in that city, 1521. Pupil of Cosimo Rosselli. Worked in Florence.

1016. The Three Archangels. Michael with the sword and apple, Raphael with the little Tobias and the box containing the »fishy charm«; and Gabriel with the branch of lilies. Full figures, nearly life-size. School of this master.

Wood. — 1.51 m h., 1.90 m br. — Repetition, with alterations, of a picture by Verrocchio in the Academy in Florence. Came to the State in 1850 from the private possession of King Ludwig I. (Comp.: Crowe and Cavalc. III 152; Bode, Jahrb. III, 247 and the same author's *Bildhauer der Renaissance*, Berl. 1887, p. 126.) — Hall VIII.

Lorenzo di Credi.

born in Florence 1459, died in that city Jan. 12th. 1537. Pupil of A. del Verrocchio, at the same time as Perugino and Lionardo.

1017. (553.) The Virgin adores the Child, who lies before her, while an angel holds the infant St. John. On the left sits St. Joseph asleep. Background, a ruin and a landscape in which is the Annunciation to the Shepherds. Round.

Wood. — 0.96 m in diameter. Private property of the King. — Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. IV. 430.) — Hall VIII.

Copy after Lorenzo di Credi.

1018. (1163.) The Virgin and St. Joseph before a ruin adoring the Child, who lies before them upon a cloth. In the landscape beyond, the Annunciation to the Shepherds. Round.

Wood. — 0.70 m in diameter. — This copy of an original by Credi, now in the Borghesi Gallery in Rome, was formerly ascribed to Andrea del Verrocchio. It is to be remarked that Credi modelled his work upon a picture by Verrocchio, now in the Museum of Sheffield. Bought by von Dillis in Italy in 1808. — Cab. 17.



BOSTON
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1023. Ferraresisch um 1480

Florentine, about 1440.

Similar in style to Fra Angelico da Fiesole.

1019. (1154.) The Virgin with the Child in her arms who reaches after her breast. Above, the Dove and God the Father with the book of A and Ω , borne by seraphim.

Wood, gold-ground. — 0.93 m h., 0.56 m br. — Private property of the King. — Cab. 17.

School of Verona about 1480.

1020. (Schl. 986.) The Judgment of Solomon. The king sits in the centre upon a marble throne, before the steps of which lies the dead child. On the right is a woman next to the soldier who is about to divide the living child; on the left, two women.

Canvas. — 1.22 m h., 1.15 m br. — Bought by F. Müller in Rome in 1808. Originally bore the spurions inscription JACOPO BELLINI. (Comp.: Crowe and Cavalc. V. 114.) — Hall VIII.

Matteo di Giovanni di Bartolo da Siena,

born in Borgo S. Sepolcro, probably in 1435, died in Siena, 1495.

1021. (Schl. 1250.) The Massacre of the Innocents. On the right sits Herod, upon a throne.

Canvas. — 1.22 m h., 1.15 m br. — Bought by Müller in Rome, 1808, for 100 scudi. Late copy after an original in the Museum at Naples. — (Comp.: Crowe and Cavalc. IV 94.) — Hall VIII.

Francesco di Giorgio Martini,

born in Siena, Sept. 1439, died in that city, Jan. 1502. Pupil of Vecchietta. Worked in Siena.

1022. (1130.) St. Antony of Padua working a miracle upon a heretic, in a temple, in the presence of many witnesses. The man's mule kneels before the Host.

Tempera on wood. — 0.28 m h., 0.63 m br. — Work of an assistant, (Comp.: Crowe and Cavalc. IV. p. 73.) Acquired in 1808 in Rome by Müller for 100 scudi. — Cab. 17.

School of Ferrara, about 1480.

1023. (549.) The Virgin upon the throne with the Child standing upon her left knee, and surrounded by two bishops and two Minorites. On the left, below, is a dog and three mitres. On the right side of the throne, besides the abbreviations

of the names of saints, are the letters: $\bar{s} \cdot \frac{E}{V}$ and $\frac{\bar{M}}{A}$

Wood. — 0.42 m h., 0.45 m br. — Private property of the King. — Phot. by Hanfstängl. Perhaps the work of Stefano da Ferrara. — (Comp.: Crowe and Cavalc. V 371 and Lermolieff p. 13.) — Cab. 17.

Ludovico Mazzolini,

born in Ferrara about 1481, died in that city towards 1528. Pupil of Lor. Costa. Worked in Ferrara and Bologna.

1024. (1190.) The Virgin sits upon a marble seat with the Child, to whom St. Joseph offers cherries in a dish. In the clouds, God the Father leaning upon the globe; below is the Dove. Background: landscape. Near the seat on the right, in gold, is the date: 1516.

Wood. — 0.62 m h., 0.49 m br. — Private property of the King. — (Comp.: Lermolieff, page 63.) — Cab. 17.

1025. (1443.) The Holy Companionship. The Virgin, with the Child upon her lap; on one side the little St. John with Elizabeth and Zacharias; on the other, Joseph and Anna. Near the border, upon the right and left are the figures of the donors. Background: a ruin.

Wood. — 0.64 m h., 0.44 m br. — School of Ferrara. Private property of the King. Acquired in 1821. — Cab. 17.

Marco (d'Antonio) Palmezzano,

of Forli, born, probably, 1456, was still working in 1537. Pupil of Melozzo da Forli.

1026. (541.) The Virgin with the Child, sitting upon a throne. Architecture of the Renaissance style. On the right, St. Francis and St. Peter; on the left, St. Anthony the Hermit and St. Paul. At the foot of the throne, an angel playing upon a viol. Signed upon a paper at the foot of the angel: *Marchus palmezanus pictor foroliuiensis faciebat*. And upon the sword of St. Paul: MCCCCCXIII. Figures life-size.

Wood. — 2.44 m h., 2.22 m br. — Acquired in 1829 or 1830 by King Ludwig I. from the Palace Ercolani in Bologna. Private property of the King. — Phot. by Hanfstängl. — Hall VIII.

Neapolitan, end of the XV. Century.

1027. (537.) St. Ambrose in the episcopal robes, with crozier and book, standing in a landscape. In the open book can be read the beginning of the Ambrosian Chant. The borders of the pluvial and the ornaments of the mitre and crosier are embossed and gilded.

Wood. — 1.71 m h., 0.78 m br. — This picture with No. 1028, was acquired by King Ludwig I. in Naples in 1832. Private property of the King. (Comp.: Crowe and Cavalcaselle VI 69, and Lermolieff p. 80). — Hall VIII.

1028. (543.) St. Louis, (died 1297), Bishop of Toulouse, in the episcopal robes over the gray dress of the Minorites;



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1032. Marco Basaiti

with staff and book, the crown at his feet. Standing-figure, life-size. Companion-piece of the preceding.

Wood. — 1.71 m h., 0.78 m br. — Derivation like No. 1027. — Private property of the King. — Hall VIII.

Boccaccio Boccaccino,

born in Cremona about 1460, died in that city about 1518. Influenced by the school of Ferrara. Worked in Cremona, Rome and Venice.

1029. (1202.) The Saviour, with the right hand raised in blessing; in the left, the staff of the cross. Breast-piece, full-face.

Wood. — 0.52 m h., 0.40 m br. — Formerly in the Castle Ambras in the Tyrol. — Cab. 18.

Gentile Bellini,

born about 1426, died in Venice Feb. 23, 1507. Pupil of his father, Jacopo Bellini, influenced by Gentile da Fabriano, Andrea Mantegna and Vittore Pisano.

1030. (1196.) Portrait of a young man with blonde hair and black cap, holding a cane in the uplifted right hand. Breast-piece.

Wood. — 0.39 m h., 0.31 m br. — Private property of the King. — (Comp.: Crowe and Cavalc. V 133, and Lermolieff, 11). — Probably from the school of Gentile Bellini, though the condition of the picture does not admit of certainty. — Cab. 17.

Marco Basaity,

born in Venice of Greek parents, died in that city after 1521. Pupil and assistant of Alvise Vivarini; influenced by Giovanni Bellini.

1031. (559.) The Virgin, with the Child, lays her hand upon the head of the donor, which alone is visible. By her side, on the right, is St. Jerome; on the left, St. Sebastian. Half-figures, under life-size. Background: river landscape with a flock of sheep; on the right, a hilly country with a castle.

Wood. — 0.67 m h., 1.05 m br. — Electoral Gallery of Munich. (Comp.: Mündler, Recensionen 1865; Crowe and Cavalc. V. 280, and Lermolieff p. 15). — Hall VIII.

1032. (1129.) Pietà. The body of Christ, resting upon the lap of the Virgin, is mourned over by the Holy Women and St. John. On the left are Nicodemus and Joseph of Arimathea conversing. The two thieves hang upon their crosses. In the background is seen the Return to the City. Early work of this master.

Wood. — 1.24 m h., 0.92 m br. — Private property of the King. — (Comp.: Mündler, Recensionen 1865; Crowe and Cavalc. p. 280; and Lermolieff p. 14. — Cab. 18.

Cima (Giambattista) da Conegliano,

born at Conegliano in the vicinity of Trevisa. Pupil of Alv. Vivarini; influenced by Giov. Bellini and Antonello da Messina; is known to have worked between the years 1489 and 1508.

1033. (1200.) The Virgin with the Child, to whom the Magdalen offers the vase of ointment. Opposite is St. Jerome with the stone in his right hand. Half-figures, under life-size. Background: landscape. Bordered below by a parapet upon which in the inscription: IOANNIS BAPTISTÆ CONEGLANENSIS OPVS.

Wood. — 0.78 m h., 1.20 m br. — Acquired, 1815, in Paris from the collection of the Empress Josephine at Malmaison for 8000 Frs. — Hall VIII.

Pietro Vannucci, called Perugino,

born in Citta della Pieve, 1446, died in Castello di Fontignano, 1524. Pupil of Andr. del. Verrocchio.

1034. (561.) The Vision of St. Bernard. The Virgin followed by two angels appears to St. Bernard, who sits before his reading-desk in an open hall. St. Bartholomew with book and knife, and St. John the Evangelist with cross and book, stand behind him. In the centre: a hilly landscape. Full figures, less than life-size.

Wood. — 1.73 m h., 1.65 m br. — Formerly in the Nasi Chapel of the Church of S. Spirito in Florence. Acquired for King Ludwig I in 1829 or 30 from the House of Capponi in that city. Private property of the King. — Etched by J. L. Raab. — Lith. by F. Piloty. Phot. by Hanfstängl. (Comp.: Crowe and Cavalcaselle IV 592.) — Hall VIII.

1035. (590.) The Virgin adoring the Child, who lies before her. On the left side is St. John the Evangelist; on the right, St. Nicholas. Background: landscape. Full figures, life-size.

Wood. — 1.95 m h., 1.56 m br. — This picture was carried from Venice to London, thence came into the possession of Mr. Henry in Paris where, in 1815, it was bought by von Dillis for 18000 francs. — Lith. by N. Strixner. Phot. by Hanfstängl. (Comp.: Crowe and Cavalcaselle IV 267.) — VIII.

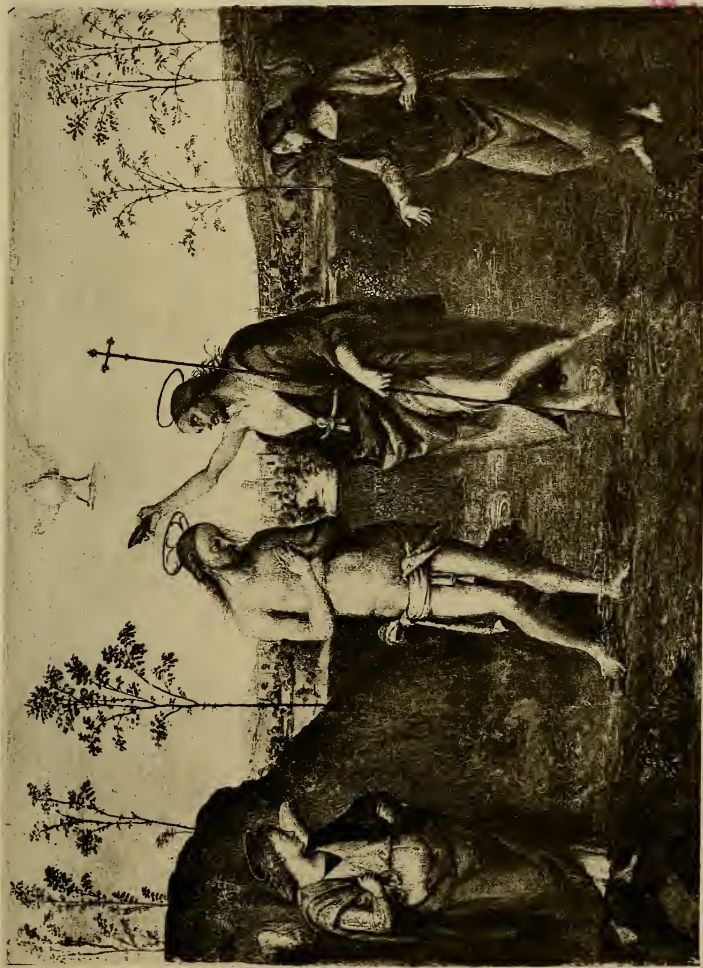
1036. (550.) The Virgin with the Child upon her lap. Knee-piece, figures life-size, full face. Background: landscape.

Wood. — 0.83 m h., 0.64 m br. — Acquired in Florence, 1831, by King Ludwig I; came in 1850 into the possession of the State. (Comp.: Crowe and Cavalcaselle VI 267.) — Hall VIII.

1037. (1173.) The Baptism of Christ. The Saviour, a cloth about the loins, stands in the shallow water of the Jordan, with St. John, who holds in his left hand the staff of the cross, and in the uplifted right, the baptismal vessel.



1033. Cima da Conegliano



1037. Pietro (Vanucci) Perugino, Atelier



1039. Francesco (Raibolini) Francia

On the right and left stand two angels. Background: landscape with a city.

Wood. — 0.30 m h., 0.30 m br. — This, and the following picture from the school of Perugino, are from the estate of Inghirami in Volterra and were sold to the Crown Prince in 1818 as early works of Raphael. Private property of the King. (Comp.: Passavant I 64, II 14; and Crowe and Cavalcaselle IV 267. Raphael, p. 49. — Lith. by J. W. Ingenmey. Phot. by Hanfstängl. — Cab. 19.

1038. (1185.) The Resurrection. The Saviour stands upon the edge of the tomb, near which two watchers are asleep; a third is running away. Background: landscape with a city. Companion-piece to 1037.

Wood. — 0.30 m h., 0.40 m br. — Derivation and literature like the preceding. — Lith. by C. Feederle. Phot. by Hanfstängl. — Cab. 19.

Francesco Raibolini, called Francia,

born in Bologna, 1450, died in that city, as Master of the Mint, Jan. 5, 1517. Originally a goldsmith; studied painting under Fr. Cossa; influenced by the works of Lorenzo Costa and Pietro Perugino.

1039. (577.) The Madonna within the Enclosure of Roses. The Virgin with arms crossed upon her breast, is about to kneel in adoration of the Child, who lies upon the turf among the flowers, the right hand lifted and the left holding an apple. Background: a landscape in which two riders, dismounted, leave their horses to graze upon the bank of a small river. Signed towards the left: FRANCIA AVRIFEX BONON Full figures, life-size.

Wood. — 1.72 m h., 1.30 m br. — Acquired in 1815 from the estate of the Empress Josephine at Malmaison, for 15000 frcs. An original hand-drawing for this picture is in the Uffizi. — Etched by J. L. Raab. — Lith. by W. Flachenecker and F. Piloty. Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. V. 602.) — Hall VIII.

1040. (575.) The Virgin supports the Child who, with a finch in his hands, stands upon a balustrade which is covered with gold-embroidered tapestry. At the back, behind a red drapery, are two angels. Half-figure, life-size.

Wood. — 0.64 m h., 0.40 m br. — Bought by Maximilian II. in 1833, before he became King, from the Zambeccari Gallery in Bologna, and presented to the Pinakothek. — (Comp.: Crowe and Cavalc. V 599.) — Lith. by F. Piloty. Phot. by Hanfstängl. Hall VIII.

Lionardo da Vinci,

born at the Villa Vinci, near Empoli, died May 2, 1519 in the Palace of Cloux, near Amboise. Pupil of Andrea del Verocchio; worked in Florence and Milan (1484—1499); after 1516 in France at the Court of Francis I.

1040a. The Virgin gives a pink to the Child sitting beside her upon a cushion. She wears a weil upon her blond head, and, over a brick-red undergarment, a bluish-green dress, fastened at the breast by a brooch, and a blue mantle, lined with yellow. The Child is naked. In the background are two round-arched windows, through which a mountain landscape is visible.

Wood, slightly curved. — 0.61 m h., 0.45 m br. — Bought in 1889 from a private collection, for the sum of 800 marks. The picture is referable to the earliest period, antedating 1475, when Lionardo was a beginner in the studio of Andrea del Verocchio. — Cab. 17.

Imitator of Lionardo da Vinci.

1041. (564.) The Virgin, sitting upon a grassy bank, clasps the Child who is struggling from her lap, while holding aloft a cross. Background: landscape with view of a city gate in the distance.

Wood. — 0.67 m h., 0.51 m br. — Private property of the King. Frequently repeated; the best example is in the Museum at Dijon. — Cab. 18.

1042. (1335.) The Virgin sitting, the left arm resting upon the pedestal of a column, and holding with the right the Child, who sits upon a green cushion in her lap. The sleeve is of a pale red color, her light blue mantle is lined with orange; a small white cap of light material covers part of her auburn hair.

Wood, pieced out on all sides. — 1.10 m h., 0.78 m br. — This picture came from the Gallery of Count Schönborn in Pommersfelden, into the private possession of the King in 1867. Doubtless the work of a Dutch painter, probably Bernaert van Orley. — Engr. by Alb. Reindel, 1844. Phot. by Hanfstängl. — Hall VIII.

1043. (Schl. 1281.) Portrait of la Gioconda. Late copy of the original now in the Louvre.

Canvas. — 0.80 m h., 0.58 m br. — Acquired by Elector Charles Theodore. — Cab. 18.

Milanese, about 1500.

1044. (Schl. 1103.) The Virgin giving her breast to the Child. Knee-piece, to the left. Behind her a window with a vase of flowers upon the sill; beyond, view of a varied landscape.

Wood. — 0.68 m h., 0.49 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — The composition of this picture is undoubtedly referable to a design by Lionardo da Vinci. A weaker repetition, signed »Bernardinus de Comitibus, pinxit 1501« is in the Gallery of Bergamo; another, much superior, the work of a Flemish master, is in the Gallery of Coblenz. (Comp.: Crowe and Cavalcaselle IV. 81.) — Hall VIII.

Bernardino Luini,

born at Luini on the Lago Maggiore about 1475, died after 1533. Pupil of Ambrogio Borgognone and imitator of Lionardo. Worked chiefly in the district of Milan.



1040a Lionardo da Vinci



1049. Raffaello Santi



1045. (565.) St. Catherine, with a palm branch in her right hand, pointing upwards with the forefinger of the left. On the right, below, the wheel of martyrdom. Background: landscape. Half-figure, full face.

Wood. — 0.75 m h., 0.51 m br. — Acquired by King Maximilian I. from the collection of Giov. Fel. Inghirami in Volterra. — Lith. by N. Strixner. Phot. by Hanfstängl. — Hall VIII.

1046. (1182.) The Virgin holds with her left hand the Child sitting upon her knee, and with her right, the little St. John who, kneeling, offers a narcissus. Copy.

Wood. — 0.41 m h., 0.35 m br. — Electoral Gallery of Munich. — Lith. by N. Strixner. — Cab. 19.

Giampedrini,

(Giovanni Pietro Ricci?) Pupil, or rather imitator, of Lionardo da Vinci. Worked in Milan until about 1550.

1047. (586.) The Virgin offers her breast to the Child who sits on her lap, holding in the hand a string to which a finch is tied. Background: landscape with houses and a well. Half-figure, life-size.

Wood. — 0.77 m h., 0.61 m br. — Acquired by King Ludwig I. — Lith. by F. Piloty. Phot. by Hanfstängl. Copy from an original in the Borghese Gallery, Rome. (Comp.: Müндler, Recensionen, 1865.) — Hall VIII.

Cesare da Sesto,

imitator of Lionardo in Milan, afterwards of Raphael in Rome. Was still living in 1523.

1048. (Schl. 1248.) The Virgin sitting upon the ground; holding in her left hand a book, she clasps the Child who attempts to embrace her. Behind them, on the left, St. John lifts a red curtain beyond which a landscape is visible.

Wood. — 1.24 m h., 1.04 m br. — Bought in Rome, 1808, by J. Müller. Much injured. — Hall VIII.

Raffaello Santi (Raphael Sanzio),

born in Urbino, April 6th, 1483, died in Rome on Good Friday, April 6th, 1520. Received his first lessons from his father, Giovanni Santi, after whose death, (Aug. 1st, 1494) he was brought under the influence of the works of Signorelli, probably through Timoteo Viti. In Perugia, perhaps in 1500, he entered the studio of Pietro Perugino; was afterwards, in Florence, influenced by the paintings of Lionardo and by intercourse with Fra Bartolommeo. Worked in Rome after 1508.

1049. (534.) The Holy Family, from the House of Canigiani. In a landscape kneels the Virgin, holding with her

right hand the Child, and in her left, a book. Opposite to her is St. Elizabeth with the little St. John, who offers to the Child a scroll inscribed with the Agnus Dei. Behind is St. Joseph leaning upon his staff and looking upwards to St. Elizabeth, who turns towards him. Signed (upon the border of the cloth upon the Virgin's breast): RAPHAEL VRBINAS. Full figures, nearly life-size.

Wood. — 1.32 m h., 0.98 m. br. — According to Vasari, this picture was painted originally for Domenico Canigiani in Florence, and came into the possession of the Grand Duke of Tuscany; at the marriage of the Elector John William of the Palatinate with Maria Loisia, daughter of the Grand Duke Cosimo III. it was transferred, as a bridal gift, to Düsseldorf. The panel was originally higher and terminated above in a glory of grouped angels, but these, being badly injured, were painted over in Düsseldorf. An engraving by Giulio Bonasone and two old copies in the sacristy of S. Frediano and in the Casa Rinuccini in Florence, show the original state of the picture. A study in pen drawing is in the collection of the Duc d'Aumale in Chantilly. (Comp.: Passavant Raphael, Leipzig 1839. I, 115, II, 61; Müntz, Raphael, Second Edition, Paris 1886, p. 213 ff.; Springer, Raffael and Michel Angelo Leipzig, 1878, pag. 83, and Crowe and Cavalcaselle, Raphael, Leipzig 1883, pag. 231 fg.). Engraved by C. Hess 1804; G. Bonasone (Bartsch 65); R. Bowin; G. Calendi; S. Amsler (1836); J. Th. Prestel, and by L. Cossé. — Lith. by F. Piloty, by whom also the heads in 5 sheets. Phot. by J. Albert and by Hanfstängl. — Hall VII.

1050. (1206.) The Madonna Tempi. The Virgin standing, turned to the right, in a little over half-figure, presses the Child, sitting upon her left arm, tenderly to her breast with the right hand. Background: landscape with a city.

Wood. — 0.77 m h., 0.53 m br. — This picture was painted by Raphael while still in Florence, and takes its name from the House of Tempi in Florence, where it was bought by King Ludwig I. in 1828, for 15000 Florentine scudi. Compare: Reber, Jahrb. f. Münchener Geschichte, III, 1889. Until 1835 it was in the Chapel of St. Cecilia of the Palace. The original cartoon, in black and white chalk upon gray paper, and cut, into an oval form, is in the Musée Fabre in Montpellier. (Comp.: Passavant I. 120, II. 81. Müntz 191 ff. Crowe and Cavalc. Raphael p. 212.) — Engraved by Ant. Morghen, by A. Boucher-Desnoyers (Recueil d'estampes 1821), by Friedr. Wagner (1832), by S. Jesi (1837), by Th. Kiessling, twice by S. Amsler, and by J. L. Raab. — Lith. by F. Piloty and G. Wolff. Phot. by Albert and by Hanfstängl. — Cab. 19.

1051. (547.) The Madonna della Tenda. The Virgin, in profile to the right, holds with her right hand the Child upon her lap, and lays her left upon the neck of the little St. John, who stands near with the cross, while the Child turns toward him. Background: a green curtain. Half-figure, life-size.

Wood. — 0.68 m h., 0.55 m br. — This picture was painted by Raphael after his removal to Rome, and appears to have been in the Escorial until the beginning of the present century. Thence during the Napoleonic Wars, it was carried to England, where it came into possession of Sir Thomas Baring. From him it was bought by the Crown Prince Ludwig in 1814, for 5000 pounds sterling. An old copy is in the Gallery at Turin. (Comp.: Passavant I. 300, II. 297; Crowe and Cavalcaselle, Raphael, II, p. 184, 185.) Engraved by J. C. Thevenin 1850. — Lith. by F. Piloty. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 19.

1052. (585.) Portrait of a young man with long, blonde hair and light side-whiskers, in a gray overgarment and black

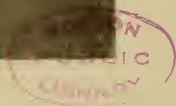


1050. Raffaello Santi

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1051. Raffaele Santi





1052. Raffaello Santi

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cap; looking over his right shoulder out of the picture, with his left hand upon his breast.

Wood. — 0.61 m h., 0.45 m br. — Formerly in the Altoviti Palace in Rome; afterwards in the Casa Altoviti in Florence, where it was bought, in 1808, by v. Dillis for the Crown Prince Ludwig for 49000 lire. Is very probable that this picture represents the young Binda Altoviti, for whose portrait it was held until the middle of the last century; later it was supposed, erroneously, to be the portrait of Raphael himself. (Comp.: Passavant, work quoted above, I. 184, II. 334. Müntz, work quoted above, p. 308, ff. Grimm, Essays III.) Bayersdorfer maintains it to be an original by Giulio Romano. Engraved by R. Strange (1787), by G. B. Cecchi (Uomini illustri), by J. Frey, by Raf. Morghen, by C. Barth (1816), by G. Farrugia (1822), by G. Fusinati (1829), by J. H. Lips, (Füssli, Leben Raphaels), by F. John for the Aglaja. Etched by C. Hess. Lith. by N. Strixner, by Rehberg (Raphael, München 1824), by W. Flachenecker, and by F. Piloty. Phot. by Hanfstängl. — Hall VIII.

1053. (1133.) Youthful head of St. John. Full face. The red garment, cut low in the neck, is bordered with black.

Painted all fresco, upon a tile. — 0.43 m h., 0.31 m br. — The authenticity of this picture has been unjustly doubted by J. Lermolieff, p. 95, who declares it to be a modern forgery; Passavant pronounces the work to be a genuine Raphael. — Cab. 18.

Copies after Raphael.

1054. (582a.) St. Cecilia, in full figure, with a small organ in her hands, looks upwards to a gloria in the clouds.

Canvas. — 1.52 m h., 0.88 m br. — Copy of the chief figure in the St. Cecilia in Bologna, by Raphael. Obtained from a private collection in Bologna by King Ludwig I. in 1859. Private property of the King. — Lith. by S. Braun. — Hall X.

1055. (1425.) The Madonna del Cardellino. The original is in the Uffizi in Florence.

Wood. — 1.06 m h., 0.76 m br. — Private property of the King. — Hall VIII.

1056. (Schl. 1227.) The Holy Family under the Oak. Copy of a painting in the Prado in Madrid, which was formerly supposed to be an original, but which has proved to be the work of an imitator of Raphael.

Wood. — 1.37 m h., 1.03 m br. — Electoral Gallery of Munich. — Hall VIII.

Mariotto Albertinelli,

born in Florence Oct. 13th, 1474, died in that city Nov. 5th, 1515. Pupil of Cosimo Rosselli; influenced by his friend and fellow-pupil, Fra Bartolommeo di St. Marco.

1057. (545.) The Annunciation. The Virgin, standing in an open hall with arched doorway, receives the message of the angel kneeling before her. In the niches at either side are St. Sebastian and St. Lucia.

Wood. — 1.65 m h., 1.97 m br. — Bought in Florence, 1834, by King Ludwig I for 550 Louisd'or. (Comp.: Crowe and Cavalc. IV 498). — Hall VIII.

Girolamo del Pacchia,

born in Siena, Jan. 4th, 1477, died after 1535. Successor of Bern. Fungai; lived in Rome from 1500 to 1515. Afterwards worked in Siena.

1058. (1168.) The Virgin, turned to the left, and looking out of the picture, has the Child upon her arm, who, smiling, clasps her neck. Upon either side are two angels. Half-figure.

Wood, curved above. — 0.61 m h., 0.43 m br. — Private property of the King. — Phot. by Hanfstängl. (Comp. Crowe and Cavalc. IV 401). — Cab. 19.

1059. (1161.) St. Bernardino of Siena; holding in his left hand a gold-framed tablet, with the monogram of Christ in a glory of rays, to which the Saint points with his right hand. At the back: two angels. Half-figures.

Wood, curved above. — 0.61 m h., 0.43 m br. — Private property of the King. — Cab. 19.

Innocenzo (Francucci) da Imola,

born in Imola about 1494, died in Bologna about 1550. Pupil of Francia after 1508; later of Albertinelli. Imitator of Raphael; worked chiefly in Bologna.

1060. (581.) The Virgin with the Child, in a glory of angels, appearing to Bishop Petronius, patron of Bologna, who holds the model of a Church. Upon one side is St. Clara; upon the other, St. Francis, St. Sebastian and St. Catherine of Siena. Opposite to the latter is an abbot, as donor.

Wood. — 2.96 m h., 2.37 m br. — This painting formerly decorated the high-altar of the Corpus Domini Church in Bologna; it afterwards came into possession of the Ercolani family, and was sold to King Ludwig I. in the winter of 1829. — Hall VIII.

Francesco Granacci,

born in Florence July 23^d, 1477, died Nov. 30th, 1543. Pupil of Dom. Ghirlandajo; afterwards influenced by Michel Angelo and Raphael.

1061. (540.) St. Magdalen, in a blue dress and light red mantle lined with green, the vase of ointment in her right hand. Full-figure, standing.

Wood. — 1.26 m h., 0.62 m br. — Came to the State in 1850, from the private possession of the King. — Hall VIII.

1062. (535.) St. Apollonia, in a green under-dress and red over-garment; holding in her left hand a palm branch, and in her right a tooth in a pair of pincers. Full-figure, standing. See Nr. 1061.

Wood. — 1.26 m h., 0.62 m br. — Derivation like the preceding. — Hall VIII.

1063. (533.) St. Jerome, in the dress of a Cardinal, standing in a niche with a book in both hands. At his feet the lion. See No. 1061.

Wood. — 1.26 m h., 0.62 m br. — Derivation as above. — Hall VIII.



1066. Andrea del Sarto

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1064. (536.) St. John the Baptist, in a green mantle over a hairy garment, standing in a niche with the staff of the cross in his right hand. See No. 1061.

Wood. — 1.26 m h., 1.62 m br. — Derivation as above. — Hall VIII.

1065. (1171.) The Virgin, kneeling, adores the Child lying upon the ground; opposite to her sits St. Joseph. In the landscape, on the left: the Manger at Bethlehem and the Annunciation to the Shepherds.

Wood. — 0.63 m h., 0.73 m br. — Private property of the King. Formerly attributed to Fra Bartolommeo. (Comp.: Crowe and Cavalcaselle IV 483.) — Cab. 18.

Andrea del Sarto,

born in Florence, 1487, died in that city Jan. 22^d, 1531. Pupil of Piero di Cosimo; influenced by Fra Bartolommeo and Raphael. Worked in Florence.

1066. (548.) The Holy Family. The Virgin, kneeling, supports the Child before her, who is looking around at the little St. John, held by the aged Elizabeth. On the left stands an angel with the shepherd's pipe, upon whose shoulder another lays his hand.

Wood. — 1.36 m h., 1.04 m br. — Düsseldorf Gallery. Although the condition of the picture, which has suffered much in the course of time, greatly detracts from its appearance, the numerous pentimenti, visible upon it, leave little doubt that it is the original of the numerous repetitions so frequently met with, especially in Italy and France. The next best is that in the Louvre, likewise badly injured. — Engraved by L. von Montmorillon, by C. Hess and by L. Cossé. Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. IV. 584.) — Hall VIII.

Copies after Andrea del Sarto.

1067. (1181.) Zacharias, in the temple, receives from an angel the announcement of the birth of John.

Paper on wood. — 0.30 m h., 0.35 m br. — These pictures, gray in gray, and the following three companion-pieces, are copies of frescoes by Andrea del Sarto, in the Chiostro dello Scalzo in Florence. From the sacristy of the Church of the Theatines in Munich. — Lith. by F. Piloty. (Comp.: Crowe and Cavalcaselle, work quoted above.) — Cab. 19.

1068. (1175.) The Visitation of Mary. The Virgin before the house of Zacharius, is received by Elizabeth; behind her is St. Joseph with a bundle. See No. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation like the preceding. — Lith. by F. Piloty. — Cab. 19.

1069. (1174.) St. John the Baptist preaching in the wilderness to the people about him. See Nr. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation as above. — Lith. by F. Piloty. — Cab. 19.

1070. (1186.) The daughter of Herodias brings to her the head of John the Baptist. See No. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation as above. — Lith. by F. Piloty. — Cab. 19.

1071. (576.) St. Joseph, with the left hand under the chin. Breast-piece. Copy from the Holy Family of the Barberini Gallery in Rome.

Paper on wood. — 0.55 m h., 0.44 m br. — Obtained by King Ludwig I in Vienna in 1814. — Lith. by Piloty. (Comp.: Crowe and Cavalcaselle, work quoted above.) — Cab. 19.

Dominico Puligo,

born 1475, died 1527. Pupil of Ridolfo Ghirlandajo; chiefly influenced by his friend, Andrea del Sarto. Worked in Florence.

1072. (544.) The Virgin, sitting upon the ground, holds the standing Child, while she inclines towards the little St. John, behind whom two angels are visible. One of the frequent repetitions, more or less altered, of a picture by Andrea del Sarto, the original of which is in Madrid.

Wood. — 1.25 m h., 0.90 m br. — Bought by F. Müller in Rome, 1808. — Hall VIII.

Giovannantonio Bazzi called il Sodoma,

born in Vercelli, 1477, died in Siena Feb. 16th or 17th, 1549. Pupil of the painter upon glass, Mart. Spanzotti in Vercelli from 1490 to 1497; afterwards influenced by Lionardo in Milan. Worked in Siena after 1501; afterwards in Rome.

1073. (1194.) The Virgin sits under a red canopy, with the Child upon her lap, who holds in his right hand a goldfinch. St. Joseph, at the right, looks over a curtain. On the left: view of a landscape. Knee-piece.

Wood. — 0.70 m h., 0.48 m br. — Private property of the King. Early period of this master. (Comp.: Lermolieff, work quoted above.) — Phot. by Hanfstängl. — Hall VIII.

1074. 1180.) Head of the Archangel Michael; half life-size. Fragment of a larger picture. The signature upon the gold clasp of the armor: R. S. is not genuine. Oval.

Wood. — 0.24 m h., 0.17 m br. — This picture was bought as a Raphael by King Ludwig I from the Sampieri family in Bologna. Private property of the King. Attribution uncertain. — Cab. 19.

Andrea del Brescianino,

real name Andrea Piccinelli, influenced by Sodoma in Siena in the beginning of the XVI century; and studied the works of Fra Bartolommeo in Florence after 1525.

1075. (551.) The Holy Family. The Virgin sitting before a green curtain with the Child upon her lap, clasping

him with the right arm. On the left, at the back, St. Joseph. Knee-piece.

Wood. — 0.71 m h., 0.55 m br. — Bought by the Crown Prince Ludwig in Paris, 1815, from the collection of M^{me}. Du Bois for 8000 Frs.. Copy from the chief group of Raphael's Madonna del Baldachino. Formerly attributed to Fra Bartolommeo. — Lith. by N. Strixner. (Comp.: Crowe and Cavalcaselle IV 483.) — Hall VIII.

Domenico Beccafumi,

born in delle Cortine, near Siena, 1486, died in Siena, May 18th, 1551. Pupil of G. B. Tozzo, called Capanna, in that city; successor of Sodoma.

1076. (560.) The Virgin kneels on the left, before the Child, who lies with his arms about the neck of the Lamb. Behind is the little St. John with cross and inscribed scroll; upon the right, seen half from the back, sits St. Joseph.

Round. Wood. — 1.13 m in diameter. Bought by King Ludwig I from the Marsigli family in Siena; delivered to the State in 1850. — Hall VIII.

Ridolfo Ghirlandajo,

son of Domenico Ghirlandajo, born in Florence, Jan. 4th, 1483, died in that city June 6th, 1561. Pupil of his father, of his uncle David, and of Fra Bartolommeo; also influenced by Lionardo and Raphael.

1077. The Madonna in a landscape, kneeling upon the ground. She holds with both hands the standing Child, to whom the little St. John offers the staff of the cross. Background: armed cavaliers before a harbor city. School of this master.

Wood, round. — 0.95 m in diameter. Private property of the King. — Hall VIII.

Umbrian-Bolognese, about 1510,

(allied in character to the works of Lorenzo Costa.)

1078. (1179.) Portrait of a young man with a black cap and dark, straight-cut hair, clasping his overgarment with his right hand. Between columns of colored marble is a view of a meadow, planted with trees, where a stag is grazing. Half-figure. The signature upon the yellow clasp of the undergarment: RAPHAELLO VRBINAS FEC. is not genuine.

Wood. — 0.52 m h., 0.41 m br. — This picture was, during the last century, in the possession of Leonardo del Riccio in Florence, and was declared a work of Raphael by J. Hugford and R. Mengs; it came as such into the collection of Count Firmian of Leopoldskron, where it was bought by King Ludwig I. Another portrait by the same hand, better preserved, and also attributed to Raphael, is in the Gallery at Hampton Court. (Comp.: Passavant, work quoted above, I 87, II 38.) Engraved by P. A. Pazzi. — Phot. by Hanfstängl. — Cab. 19.

Umbrian-Florentine, about 1520.

1079. (1189.) The Virgin with the Child standing upon her lap. Knee-piece.

Canvas. — 0.59 m h., 0.44 m br. — Obtained by Elector Charles Theodore. Copy of a picture, attributed to Raphael, in the Collection of Lord Northbrook, London. Perhaps a pasticcio. — Lith. by L. Quaglio. Phot. by Hanfstängl. — Cab. 18.

Benvenuto Tisi called Garofalo,

born, probably in Ferrara, 1481, died in that city Sept. 6th, 1559. Pupil of Dom. Panetti in Ferrara, of Boccaccio Boccacino in Cremona; influenced by L. Costa and by Raphael.

1080. (1333.) Pietà. The Virgin with the body of Christ, which is held under the arms by St. John, upon her lap. Near the latter stands Mary Magdalen weeping. In the left foreground: St. Jerome as Cardinal and St. Francis showing the miraculous wound in his side. On the right kneel St. Augustine and his mother, St. Monica. Background: hilly landscape. Dated on the right, below: M. D. XXX. LVIO.

Canvas. — 2.43 m h., 1.57 m br. — Bought in 1867 by King Ludwig I. from the Braschi family in Rome for 7000 fls. — Hall VIII.

1081. (574.) The Virgin sits upon a marble seat with the Child upon her lap. On the left side: the Archangel Michael, holding the scales and the sword drawn against Satan, whom he treads under foot; on the right: St. John the Baptist with the Lamb. Background: landscape.

Canvas — 0.62 m h., 0.58 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. (Comp.: Lermolieff p. 63.) — Cab. 19.

1082. (1172.) The Virgin holds with both hands the Child sitting upon a marble pedestal before her. Background: landscape. Half-figures.

Wood. — 0.49 m h., 0.37 m br. — From the Palace of Nymphenburg. — Cab. 18.

Lorenzo Lotto,

born probably in Treviso, towards 1480, died in Loretto 1555 or 1556. Trained in Venice, under the influence of Bellini and his successors. Worked chiefly in Venice and Bergamo.

1083. (552.) The Mystic Marriage of St. Catherine with the Child, who sits upon the lap of the Virgin. On the right, St. Joseph with a book. Beyond the green drapery of the



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background, on the left, is a view of a landscape in which are two beasts of burthen. Signed below, upon the wheel of the Saint:

**LAVREN.
LOTVS
F**

Wood. — 0.70 m h., 0.90 m br. — From the Archiepiscopal Palace in Würzburg. (Comp.: Crowe and Cavalc. VI. 565 ff.; and Lermolieff, work previously quoted, p. 59.) — Hall VIII.

Sebastiano Florigerio,

born after 1500, worked between 1525 and 1543 in Friuli. Pupil of Pellegrino da San Daniele.

1084. (482.) A company of nine persons singing. Half-figures.

Canvas. — 0.91 m h., 1.15 m br. — Crowe and Cavalcaselle (VI. p. 346) are inclined to attribute this picture from Friuli to Florigerio. From the collection of Count Elz. — Cab. 20.

Rocco Marconi,

born in Treviso; worked in Venice in the beginning of the sixteenth century.

1085. (579.) St. Nicholas in ecclesiastical robes, with the bishop's staff, and reading in a book; two angels standing upon the clouds above, hold over him the mitre. On the left side: St. John the Baptist; on the right: St. Philip. The signature is not genuine: MDXXX. F. SEBASTIAM (!) F. PER AGOSTINO GHIGI.

Wood. — 2.16 m h., 1.41 m br. — Bought from the gallery of the Empress Josephine in Malmaison, in 1815, as a Seb. del Piombo for 18,000 Frs. Pictures by the same master, in various Italian galleries, are ascribed to Rocco Marconi, but this attribution is not assured. This work shows quite as plainly the characteristics of the school of Ferrara as of that of Venice. (Comp.: Crowe and Cavalc. VI. 423; and Lermolieff p. 56). — Hall VIII.

Girolamo da Santa Croce,

born in Santa Croce near Bergamo. Influenced by the school of Giov. Bellini. Worked in Venice up to the middle of the sixteenth century.

1086. (1193.) The Holy Relationship. In the centre, the Virgin with the Child upon her lap; on the right, St. Elizabeth with the little St. John who holds a goldfinch; on the left, St. Joseph with an inscribed scroll; behind, upon the right and left of the Madonna, are the two Marys. Half-figures.

Wood. — 0.67 m h., 1.05 m br. — Bought as a Palma Vecchio, for 6000 Frs., from the estate of the Empress Josephine at Malmaison in 1815. (Comp.: Crowe and Cavalc. work quoted above, VI. 488; and Lermolieff, work quoted above p. 28). — Hall VIII.

Sebastiano (Luciani) del Piombo,

born in Venice about 1485, died in Rome June 21st, 1547. Pupil of Giov. Bellini; came under the influence of Giorgione in Venice; after 1512 worked in Rome.

1087. (Schl. 1201.) Portrait of an ecclesiastic with a full beard, in the black cap of a priest and a gray moire tunic. Breast-piece, to the left.

Canvas. — 0.49 m h., 0.45 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. Attribution uncertain. — Hall VIII.

School of Brescia, about 1540.

1088. (578.) St. Jerome, clad with a blue cloth about the loins, sits writing, his left foot resting upon a step, in a hall with pilasters. On the left, near him, is the lion; at the right, upon the step, is a skull lying upon an open book. Full-figure, life-size, to the right.

Wood. — 1.80 m h., 1.30 m br. — This picture, brought to Munich in 1803, from the Archiepiscopal Palace in Würzburg, was at that time attributed to Raphael, as it has since been to various Italian and Dutch masters. (Comp.: Crowe and Cavalcaselle VI. 555. Lermolieff, work quoted above, p. 27.) Engraved by C. Hess, as a Palma Vecchio; and by J. M. Haas, as a Raphael. — Hall VIII.

Andrea (Meldolla) Schiavone,

born in Sebenico in Dalmatia, probably in 1522, died in Venice, 1582. Influenced by Titian and Parmigianino. Worked in Venice.

1089. (1183.) Parnassus. Apollo playing upon the lyre, surrounded by the Nine Muses. On the left stand three poets, crowned with laurel, and a youth, listening, writes their words in a book; on the right, stands a young horn-player. Around the three laurel trees float five genii dispensing wreaths.

Wood. — 0.37 m h., 0.68 m br. — Mannheim Gallery. Perhaps an old harpsichord cover. (Comp. Lermolieff p. 48.) Phot. by Hanfstängl. — Cab. 19.

Jacopo (Carrucci) da Pontormo,

born in Pontormo near Empoli, May 1494, died in Florence, Dec. 31st, 1556. Pupil of Mariotto Albertinelli and Andr. del Sarto; later influenced by Michel Angelo.

1090. (449.) The Virgin, in a bright red undergarment, sits with an open book in her right hand, holding with her left the naked Child, who presses himself to her. In the background, in small figures, St. Joseph at work, with St. Elizabeth and the little St. John.

Wood. — 1.20 m h., 1.01 m br. — Private property of the King. This design was frequently repeated in the later period of the master. — Hall VIII.

Giorgio Vasari,

born in Arezzo July 30th, 1511, died in Florence June 27th, 1574. Pupil of the painter upon glass, Guglielmo di Marsiglia in Arezzo, and of Andr. del Sarto in Florence. Imitator of Michel Andgelo. Worked chiefly in Rome and Florence.

1091. (531.) The Virgin, reclining, offers her breast to the Child lying in her lap. The little St. John, on the right, holds one foot of the Infant; behind the group is St. Joseph, leaning upon his staff. Full-figures, life-size.

Wood. — 1.36 m h., 1.02 m br. — Düsseldorf Gallery. — Hall VIII.

1092. (484.) The Virgin holds the Child upon her lap and lays her left hand upon the shoulder of the little St. John, who points to the cross held by the Infant. On the left, behind, is St. Joseph.

Wood. — 0.97 m h., 0.76 m br. — Private property of the King. — Hall VIII.

School of Rome.

1093. (592.) St. John the Baptist sitting naked near a spring. In the right hand he holds a vessel filled with water, and supports himself with the left upon the cross. At the left: view of a landscape. Full-figure, over life-size.

Wood. — 1.91 m h., 1.30 m br. — Düsseldorf Gallery. — Engraved by C. Hess and by v. Green. Phot. by Hanfstängl. — This picture, formerly attributed to Raphael, is probably by a Dutch imitator who had worked long in Italy, perhaps Franz Floris de Vriendt. — Hall VIII.

Antonio (Allegri) da Correggio,

born at Correggio in the district of Modena, 1494, died in that place March 5th, 1534. Said to have been a pupil of Ant. Bartoletti at Correggio and of Franc. Bianchi of Ferrara at Modena; he was, at all events, allied to the Ferrarese-Bolognese School, and influenced by the study of Lorenzo Costa and of Franc. Francia.

1094. (1266.) A young satyr sitting upon a stone and playing upon a syrinx; near him leans a stringed instrument. On the left; a landscape with a grazing deer.

Wood. — 0.19 m h., 0.16 m br. — Electoral Gallery of Munich. — (Comp.: Lermolieff p. 40, 41, who ascribes it to Lor. Lotto.) Without doubt an immature work, by Correggio. Phot. by Hanfstängl. — Cab. 19.

1095. (469.) The Virgin sitting under a tree, with the Child upon her lap. At her side, St. Ildefonso and

St. Jerome, with an angel-boy upon whose shoulder the Madonna lays her left hand. Full-figures, half life-size.

Canvas. — 1.11 m h., 0.75 m br. — This painting, a much injured piece cut from a larger picture, is from Parma, and, in 1807, was transferred from wood to canvas by Bonnemaison in Paris, from whom it was bought, in 1815, for 18000 frcs. (Comp.: Lermolieff p. 66.) — Phot. by Hanfstängl. — Hall VIII.

School and Imitators of Correggio.

1096. (580.) The Virgin with the Child upon clouds, in a glory between adoring angels and cherubim; below are St. Jerome and St. James, with the donor.

Wood. — 2.03 m h., 1.36 m br. — Bought of Bonnemaison in Paris in 1815 for 18000 frcs. Formerly called a Correggio, afterwards ascribed to Rondani, Girolamo da Carpi, Carotto and Anselmi. (Comp.: Lermolieff p. 651.) — Engraved, as a Correggio, by P. Bettelini (1818). The St. Jerome from this picture was etched by R. Langer, 1818. — Phot. by Hanfstängl. — Hall VIII.

1097. (1135.) The head of an angel, looking over the left shoulder, out of the picture. Life-size.

Fragment of a fresco. — 0.28 m h., 0.28 m br. — Frequently repeated. Private property of the King. — Cab. 18.

1098. (1187.) Cupid, reading from a sheet which he holds in both hands.

Sketch upon paper. — 0.67 m h., 0.50 m br. — Copy from the Mercury instructing Cupid, in the National Gallery of London (No 10). Painted in 1520. — Electoral Gallery of Munich. — Engr. by Amalie Baader. Phot. by Hanfstängl. — Cap. 19.

Lelio Orsi,

born in Reggio, 1510 or 1511, died in Novellara, May 3^d, 1587. Imitator of Correggio; worked in Reggio and Novellara.

1099. (1241.) Portrait of a woman with earrings in the form of drops. Breast-piece, to the right.

Canvas. — 0.60 m h., 0.49 m br. — From the Cloister of Freising. — Cab. 20.

Santi di Tito,

born, 1538 (1530?) in Borgo San Sepolcro, died in Florence, 1603. Painter and architect.

1100. (1245.) Portrait of a young man with short brown hair and light moustache, dressed in black, with a white ruff. Life-size, breast-piece, full-face.

Canvas. — 0.60 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 20.

Bartolommeo Schidone,

born in Modena, towards 1580; died in Parma, 1616. Said to have been a pupil of Annibale Carracci; imitator of Correggio.

1101. (1197.) St. Mary Magdalen sitting in a grotto, her head resting upon her right hand. At her feet is an angel



1107. Giacomo Palma il Vecchio



with the vase of ointment; behind her another with book and skull.

Copper. — 0.19 m h., 0.14 m br. — Private property of the King. — Cab. 20.

1102. (1217.) Lot and his daughters. Breast-piece.

Canvas. — 0.64 m h., 0.70 m br. — Zweibrücken Gallery. — Cab. 19.

1103. (1219.) The penitent Magdalen, her head supported upon her right arm and holding in her left hand a book and cross. Half-figure.

Canvas. — 0.77 m h., 0.65 m br. — Obtained in Vienna, 1814, by King Maximilian I. — Hall X.

Federigo Barroccio,

born in Urbino, 1528, died in that city, Sept. 30th, 1612. Pupil of his father, Ambrogio, of Fr. Menzocchi da Forlì and of G. B. Franco. Chiefly influenced by the works of Correggio.

1104. (494.) Noli Me Tangere. Christ in a red undergarment and dark green mantle appears to the richly clad Magdalen, who kneels before him. Background: landscape in the gray of morning. Signed on the left: FED. BAR. VRB. MDXC.

Canvas. — 2.59 m h., 2.00 m br. — Düsseldorf Gallery. — The sketch for this picture is in the Uffizi in Florence. — Engr. by H. Schmitz. — Hall X.

1105. (525.) The Communion of St. Magdalen. The Saint kneeling and sustained by an angel, receives, dying, the Host from another angel. Full figure, life-size.

Canvas. — 1.49 m h., 1.17 m br. — Electoral Gallery of Munich. — Phot. by Hanf-stängl. — Hall X.

Master of Lombardy about 1580.

1106. (566.) The penitent Magdalen, her right hand resting upon her naked breast, holding in her left hand a book. Half-figure, to the left.

Canvas. — 0.67 m h., 0.58 m br. — Obtained by King Maximilian I. from Count Lucchesi. — Cab. 20.

Giacomo Palma il Vecchio,

born at Serinalta, not far from Bergamo, about 1480, died in Venice towards the end of July or beginning of August 1528. In painting he imitated Giov. Bellini and Giorgione.

1107. (582.) Portrait of the artist by himself. He is looking over the right shoulder out of the picture, with a camel's skin upon his back and holding in his right hand a pair of gloves.

Wood. — 0.70 m h., 0.54 m br. — Electoral Gallery of Munich. — This picture is praised by Vasari as a masterpiece and portrait of this painter (Ed. Milanese 1880, p. 246,

247.) has been erroneously held to be a work by Giorgione since the time when Ridolfi (Comp.: Maraviglie, etc. 1648, edition of 1835 l. p. 136.) saw it in the Collection van Veele in Antwerp. In the critical editions of Vasari: (Schorn and Förster 1845 III.; Lemonier 1852 IX; and Milanese 1880 V), the identity of this painting with that seen, and described by Vasari, is unanimously acknowledged; and, moreover, investigations based upon technical considerations have long since decided this to be a portrait by Palma. (Comp.: Mündler work quoted above; Crowe and Cavalcaselle VI, 550; Lermolieff p. 16 and 41.) — Etched by W. Hollar (Parthey 1367). Lith. by W. Flachenecker and by F. Rehberg. — Phot. by Hanfstängl. — Hall IX.

1108. (588.) Before a vine-wreathed portico sits the Virgin with the Child, from whom St. Roch, kneeling, receives the rosary. Behind these, on the right, is St. Magdalen. Background: landscape.

Wood. — 0.66 m h., 0.91 m br. — Düsseldorf Gallery. (Comp.: Crowe and Cavalcaselle VI, 541; Lermolieff p. 17.) Phot. by Hanfstängl. — Hall IX.

Tiziano Vecellio,

commonly called Titian, born in Pieve di Cadore, 1477, died in Venice, Aug. 29th, 1576. Pupil of Giov. Bellini in Venice; influenced by Giorgione. Worked in Venice.

1109. (587.) The Virgin sitting upon a low seat before a colonnade, receives the Child from the arms of the bearded St. John, towards whom the Infant Christ is looking. At the feet of St. John lies the lamb. On the right kneels a bearded donor in a fur garment, between whom and the Virgin is a view of a landscape. Full figures.

Canvas. — 0.73 m h., 0.92 m br. — (Comp.: Crowe and Cavalcaselle Tizian p. 696; and Lermolieff p. 47.) Came from the collection of Archduke Leopold William of Brussels to the Düsseldorf Gallery. — Engraved by F. van den Steen in D. Teniers Theatrum Pictorium 1670. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1110. (470.) The Vanity of Earthly things, personified by a beautiful woman, who, holding in her right hand a glimmering candle, is leaning against a round mirror in which, together with jewels and gold coins, is reflected an old woman spinning. Half-figure.

Canvas. — 0.98 m h., 0.82 m br. — Electoral Gallery of Munich. — Has suffered much by cleaning. An early work by Titian, long ascribed to Giorgione. (Comp.: Crowe and Cavalcaselle VI 192, and Lermolieff p. 41, 42.) Lith. by W. Flachenecker and F. Piloty. Phot. by Hanfstängl. — Hall IX.

1111. (467.) Portrait of a young man dressed in black, with an overgarment bordered with fur, his right hand resting upon his side and in his left the handle of a sword. Half-figure, full-face.

Canvas mounted on wood. — 0.88 m h., 0.74 m br. — Düsseldorf Gallery. — Formerly erroneously regarded as Pietro Aretino. A portrait of the same person, painted by Giorgione, in the costume of a knight of Malta, is in the Uffizi. (Comp.: Crowe and Cavalcaselle Tiz. p. 696, and Lermolieff p. 45.) — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.



1108. Giacomo Palma il Vecchio



1112. Tiziano Vecellio

1112. (496.) The Emperor Charles V. dressed, in black, with a black cap and overgarment lined with brown fur, sits, turned to the right, in an armchair covered with red velvet. On his breast he wears the Order of the Golden Fleece upon a black ribbon. He holds a glove in his right hand, which rests upon the arm of the chair; the left hand is gloved. The floor is covered with a red cloth. Behind the chair, a yellow damask screen is drawn aside, displaying a column and a distant landscape. Full-figure, life size. Signed on the right, below; upon the parapet of the window:

Titianus. F

And upon the upper frame of the same:

MDXLVIII

Canvas. — 2.00 m h., 1.18 m br. — Painted in Augsburg, 1548, whither Titian was called to the Imperial Court, temporarily there established. (Comp.: Crowe and Cavalcaselle, *Tiz.* p. 514. German Ed. and Lermolieff p. 46.) Electoral Gallery of Munich. — Etched by J. L. Raab, and, as breast-piece, by C. Hess. Lith. by W. Flachenecker. Phot. by Hanfstängl, and by Albert. A sketch for this portrait, in oil, is preserved in the Gallery of Vienna, No. 510. — Hall IX.

1113. (591.) The Virgin sitting before a building with the Child upon her lap, who holds with his right hand the border of her dress at the breast. On the right, view of a landscape, with evening sky. Full-figures, life-size. Signed upon the left, below, upon a seat ornamented in relief:

Titianus fecit

Canvas. — 1.72 m h., 1.32 m br. — Bought in Paris in 1815 from Gen. Sebastiani for 40,000 francs. Much injured. (Comp.: Crowe and Cavalc. work quoted above, p. 696, 697; and Lermolieff, p. 47.) Phot. by Hanfstängl. — Hall IX.

1114. (1329.) The Crowning with Thorns. Christ sits upon the steps of the Hall of Judgment, in a white mantle, with hands bound, while three officers press the crown of thorns upon his head with staves. A young halberdier bows the knee before him. In the right foreground is a boy with a bundle of reeds. The hall is lighted by a lamp with five flames.

Canvas. — 2.80 m h., 1.81 m br. — This work is from the latest period of the artist's life. It shows in many places, as does also the *Pietà* of the same period, now in the Academy of Venice, the work of Palma Giov., for example, in the uplifted right hand of the halbardier. This is probably the picture which belonged to Tintoretto. According to tradition, it came from the Netherlands; it was certainly known to Van Dyck, as is evident from his paintings of the same subject in Berlin and Madrid. (Comp.: Crowe and Cavalc. *Tiz.* 580, 679, 680, 689. Lermolieff p. 44.) Electoral Gallery of Munich. — Etched by J. L. Raab. Phot. by Hanfstängl. — Hall IX.

1115. (489.) Portrait of a Venetian nobleman, with a gray beard, dressed in black and wearing an overgarment lined with brown fur; about the neck hangs a gold chain to which

is attached a coral cross. His right hand rests upon a long staff, the left holds the hilt of a dagger. Knee-piece. In the gray ground-work, on the right above, is inscribed: ANNVM. AGENS XXXXI.

Canvas. — 1.40 m h., 1.18 m br. — According to Crowe and Cavalc., Tiz. p. 717, a much injured work by Tintoretto. (Comp.: Lermolieff p. 46, who doubts its attribution to Titian.) Private property of the King. — Phot. by Hanfstängl. — Hall IX.

1116. (524.) Venus, seated and turned towards the right, is about to initiate a young Bacchante, kneeling before her, into the mysteries of the service of Bacchus by uncovering a figure of Priapus. On the right, behind the young Bacchante, is an old satyr holding up a silver fruit-dish; in the centre, behind the two women, is a young satyr with grape-vines; on the left, and standing upon the seat, is Amor, laying his head and both hands upon the shoulders of Venus. Knee-piece. Figures life-size.

Canvas. — 1.15 m. h., 1.32 m br. — Bought by Elector Charles Theodore from de Vigneux. Probably in great measure, if not entirely, the work of a scholar of this master, with reminiscences of the instruction of Cupid in the Borghese Gallery, and the Allegory of Davalos, in the Louvre. (Comp.: Crowe and Cavalc., work quoted above, p. 717; and Lermolieff, p. 47.) — Lith. by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall IX.

Francesco Vecellio,

born in Pieve di Cadore about 1480, died in that city, 1559. Pupil of his brother, Titian. Worked in Venice and Cadore.

1117. (450.) The Virgin sitting upon the ground, adoring the Child who lies upon her lap. On the left, St. Jerome and St. Francis; on the right, St. Antony, who holds the foot of the Child. Figures half life-size.

Canvas. — 1.00 m h., 1.37 m br. — As early as the time of Ridolfi (Comp.: Maraviglie I. 259,) this picture was in the van Uffel Collection as a Titian, but it has since been determined to be the work of one of his pupils. (Comp.: Mündler, work quoted above; Crowe and Cavalc. Titian p. 717; and Lermolieff, worked previously quoted, p. 45.) — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IX.

School of Titian.

1118. (1422.) Portrait of a young man in a black cap and black coat, with a finely folded neck-ruff. Breast-piece, to the left.

Canvas. — 0.69 m h., 0.60 m br. — Düsseldorf Gallery. — Hall IX.

Domenico Capriolo,

probably indetical with Francesco Domenico Mancini of the School of Treviso. Imitator of Giov. Bellini and Giorgione; flourished between 1500 and 1520.



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1123. Alessandro (Buonvicino) Moretto

1119. (1421.) Portrait of a man in a black cap and thick, curly hair, looking over the left shoulder out of the picture. In the right background, the marble torso of a woman; on the left, view of a church. Signed: MDXIII. DOMINICVS. F. Under this, a hind reposing, and the year of the man's age; A. XXV. Half-figure, life-size.

Canvas. — 1.21 m h., 0.88 m br. — Other pictures signed like this, or similarly, are in St. Petersburg, London and Pavia; the present work is certainly a later repetition. — Hall IX.

Paris Bordone,

born in Treviso, 1500, died in Venice, Jan. 19th, 1570. Pupil of Titian; worked in cities of Upper Italy, chiefly in Treviso and Venice.

1120. (1211.) Portrait of a man dressed in black, with a full and heavy beard, holding a book in his right hand. Dated below, upon the stone parapet: M. D. XXIII.

Canvas. — 0.78 m h., 0.66 m br. — (Comp.: Crowe and Cavalc. Tizian 717; Lermolieff p. 47.). — Electoral Gallery of Munich. — Etched, as a Titian, by W. Hollar in 1649. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.

1121. (492.) A man, dressed in black, before a table covered with jewels. Behind him, on the right, a blond girl with a dress cut low in the neck. Half-figures, life-size.

Canvas. — 0.98 m h., 0.80 m br. — Electoral Gallery of Munich. — (Comp.: Crowe and Cavalc. Tiz. II 487; and Lermolieff, work previously quoted, p. 46.) — Phot. by Hanfstängl. — Hall IX.

1122. (483.) Portrait of a woman in a red velvet dress, with pearls braided in her blonde hair; a fan of ostrich feathers in her right hand; the left resting upon her side. Knee-piece.

Canvas. — 1.04 m h., 0.83 m br. — Copy made by the Venetian painter Lattanzio Guarena in the first quarter of the present century; bought by King Maximilian I. for the State Collection. Old copies of this picture are frequently met with. The original, according to Mündler, is in private possession in Karlsruhe. — Phot. by Hanfstängl. — Hall IX.

Alessandro Buonvicino, called Moretto,

born in Brescia about 1498, died in that city, 1555. Pupil of Fioravante Ferramola of Brescia, influenced afterwards by the study of Titian, Palma Vecchio, Romanino and Raphael.

1123. (452.) Portrait of an ecclesiastic with a black beard, the head covered by a cap; leaning with the right arm upon a book of homilies, and holding in his left hand

a handkerchief. On the right is an hour-glass upon two books. Half-figure, to the right.

Canvas. — 1.00 m h., 0.86 m br. — Formerly attributed to Moroni and so considered by Lermolieff, 48 and 49 p. Bought from the estate of Canova in Venice for 1400 guildens. Private property of the King. — Phot. by Hanfstängl. — Hall IX.

Giovanni Battista Moroni,

born at Bondo near Albino about 1520, died in Bergamo, Feb. 5th, 1578. Pupil of Moretto; worked in the province of Bergamo.

1124. (583.) Portrait of a woman, in a fur-trimmed robe, with a yellowish head-dress and white ruffle. Breast-piece to the right.

Canvas. — 0.60 m h., 0.52 m br. — Bought by King Ludwig I. Private property of the King. — Phot. by Hanfstängl. — Hall IX.

Francesco Torbido, called il Moro,

born in Verona about 1500, died in that city about 1581; influenced by the works of Giorgione.

1125. (584.) Portrait of a man with a rose in his hand. Signed in the left corner below: FRCVS. TVRBIDVS. PINXIT. MCCCCCXVI. Breast-piece to the left. Above is the distich: Quid stupeas specie: paphie rosa fragrat adempta Mane: sed occasu flacet: oletque minus.

Canvas. — 0.62 m h., 0.53 m br. — (Comp.: Lermolieff p. 53.) — Bought by King Maximilian I. in Vienna in 1814. — Phot. by Hanfstängl. — Hall IX.

Scipione Pulzone, called di Gaëta,

born in Gaëta, 1550, died about 1588. Pupil of Giacomo dal Conte.

1126. (1227). Portrait of a lady with light brown hair, richly dressed in gold brocade with a black overgarment, holding with her left hand a string of pearls which hangs from her neck. Breast-piece to the left. Signed in the groundwork:

Scipio. Caietanus. Fe
1584

Canvas. — 0.75 m h., 0.57 m br.
— Private property of the King.
— Phot. by Hanfstängl. — Hall IX.

Jacopo Robusti, called Tintoretto,

born in Venice 1519, died in that city, May 31st, 1594; son of a dyer (hence his sobriquet), pupil of Titian; imitated him in color and Michel Angelo in drawing. Worked in Venice.



1127. Jacopo (Robusti) Tintoretto

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1130. (481.) St. Mary Magdalen anointing the feet of the Saviour in the house of the Pharisee, Simon.

Canvas. — 1.70 m h., 1.45 m br. — Electoral Gallery of Munich. — Hall IX.

1127. (1223.) Portrait of the anatomist Andreas Vesalius, sitting in an armchair. He holds in one hand a pair of compasses, and in the other the torso of a crucifix. Through the open window, view of a landscape. Half-figure.

Canvas. — 0.72 m h., 0.62 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Perhaps by Domenico Tintoretto. — Hall IX.

1128. (539.) A Venetian nobleman, with his little son by his side, receives a written paper from the hand of a grandee, sitting in an armchair. Knee-piece, life-size.

Canvas. — 1.13 m h., 1.62 m br. — Bought in 1793 by Elector Charles Theodore. — Phot. by Hanfstängl. — The attribution to Tintoretto is not assured. — Hall IX.

School of Tintoretto.

1129. (1331.) The Annunciation. The Virgin kneeling, on the left, in an open colonnade before a prayer-desk, while the angel Gabriel enters on the right. The Dove, among the clouds and the heads of cherubs, floats downwards towards her. Figures life-size.

Canvas. — 1.74 m h., 2.95 m br. — Düsseldorf Gallery. — Hall IX.

1131. (1389.) Portrait of an old man, in armor, with a bald forehead and dark hair and beard, looking over the left shoulder out of the picture. Life-size, head to the left.

Wood, pieced out upon all sides. — 0.31 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 20.

1132. (478.) Portrait of a Venetian Admiral with only one eye, wearing a long red mantle over the armor, and holding the commander's staff in his right hand. Standing, life-size. Background, architecture and view of a harbor filled with vessels.

Canvas. — 2.35 m h., 1.40 m br. — Bought, in 1835, for the private collection of the King, for 1650 guildens. — Hall IX.

Paolo Caliari, called Paolo Veronese,

born in Verona, 1528, died in Venice April 19th, 1588. Pupil of his uncle, Antonio Badile of Verona; influenced by Paolo Morando; worked later in Venice.

1133. (1238.) Jupiter and Antiope. Antiope, nude, lying upon a bed, is kissed by the God in the form of a satyr.

Background: red drapery. Half-figure, under life-size. Elongated oval, cut from a larger picture.

Canvas mounted on wood. — 0.60 m h., 0.49 m br. — Electoral Gallery of Munich. Formerly ascribed to Titian. — Etched, as a Titian, by J. Hauber. Lith. by F. Piloty and by J. Wölffle. Phot. by Hanfstängl. — Cab. 20.

1134. (529.) A winged Cupid holding two black and gray striped dogs by chains. On the right, a laurel shrub.

Canvas. — 1.05 m h., 1.38 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IX.

1135. (436.) Portrait of a Venetian lady, blond, of middle age; wearing a brown silk dress, with slashed, puffed sleeves, and holding a handkerchief in her left hand. Behind her, on the left, a pale red drapery. Knee-piece.

Canvas. — 1.17 m h., 1.03 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IX.

1136. (1332.) Christ and the Centurion at Capernaum. Christ, surrounded by the Apostles, turns toward the Centurion kneeling before him. Behind are the followers; between Christ and the Centurion kneels a page with the helmet of the latter. Figures life-size.

Canvas. — 1.68 m h., 3.10 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — Hall IX.

1137. (485.) The Holy Family. The Child stands upon the left knee of the Virgin, holding a goldfinch in his hand. On the right below is St. Joseph, looking up to the Child. On the left, green drapery. In the background, pedestal of a column. Knee-piece.

Canvas. — 1.05 m h., 0.82 m br. — Electoral Gallery of Munich. — Lith. by J. A. Mayr. Phot. by Hanfstängl. — Hall IX.

Studio and School of Paolo Veronese.

1138. (513.) Christ and the Woman taken in Adultery. Upon a terrace an officer and soldiers bring the adulteress before Christ. The Saviour, standing on the left, is surrounded by scribes, two of whom are reading from a book held by a boy. Companion-piece to the following.

Canvas, pieced out above. — 1.28 m h., 1.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall IX.

1139. (515.) The Centurion of Capernaum before Christ. On the right, Christ surrounded by three Apostles, stoops to the centurion who kneels before him between two spearmen. On the left, a servant holds his horse. Companion-piece to the preceding.

Canvas, pieced out above. — 2.23 m h., 2.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall IX.



1135. Paolo (Caliari) Veronese

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1140. (487.) Cleopatra, half-dressed, sitting upon a couch and holding the asp to her right breast. Knee-piece, life-size, to the right.

Canvas. — 1.12 m h., 0.86 m br. — From the Palace in Nymphenburg. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1141. (424.) Justice, standing, with sword and scales. Near her sits Wisdom before a mirror, dressing her hair. Full figures, life-size.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1142. (429.) Faith, a woman dressed in white, sitting upon a canopied throne, with the cup in her left hand. On the left, kneels Devotion, with hands folded. Background, landscape. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.32 m br. — Electoral Gallery of Munich. — Hall IX.

1143. (425.) Love, a mother with three children. Background, ruin of a temple. Full-figure, life-size. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1144. (430.) Power, represented in the form of a woman seen from behind, with her left foot upon an Ionic capital which lies on the ground. Opposite to her is Moderation, lifting a golden vessel in her right hand, holding one of silver in her left upon her lap. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1145. (1224.) The Adoration of the Magi. In a ruin on the right sits the Virgin with the Child; behind her is St. Joseph. One of the Kings has fallen at the feet of the Child. The group of the Virgin with the Child is lighted by a ray from above.

Canvas. — 0.92 m h., 0.67 m br. — Düsseldorf Gallery. Copy by a pupil, perhaps Carletto Caliori. — Phot. by Hanfstängl. — Cab. 20.

1146. (501.) Portrait of a woman dressed in black, and of a boy in a green jacket, the former sitting in an easy-chair. Knee-pieces, life-size.

Canvas. — 1.20 m h., 0.96 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — School of Paul Veronese, perhaps by Bernardino d' India. — Hall IX.

Giacomo da Ponte, called G. Bassano,

born in Bassano, 1510, died in that city Feb. 13th, 1592. Pupil of his father, Francesco da Ponte and of Bonifazio Veneziano; imitator of Titian. Worked in Bassano.

1147. (Schl. 1209.) The Entombment. Two men carry

the body of Christ. In the left foreground, two women are busied about the swooning Virgin, behind whom are two men with torches. In the right foreground, a woman is stooping over a vase of ointment.

Canvas. — 0.78 m h., 0.61 m br. — Zweibrücken Gallery. — Hall IX.

1148. (1225.) St. Jerome in the cavern kneeling before a crucifix, an open book and a skull. In the left corner, a lion and an ass laden with brush-wood. On the right, view of a landscape.

Canvas. — 0.61 m h., 0.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 20.

1149. (Schl. 1208.) The Israelites at the rock whence Moses brought forth the water. Men and animals before various vessels; a young man on the left gives a cup to an old man sitting upon a gray horse.

Canvas. — 0.78 m h., 1.10 m br. — Schleissheim Gallery. — Hall IX.

Leandro da Ponte, called L. Bassano,

born at Bassano, 1558, died in Venice 1623; pupil of his father Giacomo. Worked in Venice.

1150. (474.) The Deposition. Night scene lighted by a lamp in the hand of the Magdalen. Behind the group, on the left, the lower part of the cross and the ladder. A repetition is in the Louvre.

Canvas. — 2.00 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall IX.

1151. (589.) - The Virgin with the Child, sitting upon a throne, a closed book in her left hand. At the side stands St. Anthony the Hermit and a bishop, perhaps St. Augustine. Full-figures, nearly life-size.

Canvas, curved above. — 1.89 m h., 1.19 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.

1152. (Schl. 1210.) Martha inviting to a covered table the Saviour, who enters with two Apostles at the left, while Mary kneels before him. On the right, a maid attending to a kettle which hangs over the fire. Background: landscape.

Canvas. — 0.78 m h., 1.11 m br. — Schleissheim Gallery. Repetition by an imitator of this master. — Hall IX.

Giacomo Palma il Giovine,

born in Venice, 1544, died in that city 1628; son of a brother to the elder Giac. Palma. Pupil of his father, Antonio; successor of Tintoretto.

1153. (1328.) The Deposition. The body of Christ is supported under the arms by Joseph of Arimathea; near by are



1148. Giacomo (da Ponte) Bassano

the Virgin, St. John and St. Magdalen. In the background, Mount Calvary. Signed on the right, below: IACOBVS. PALMA. F. 1600. Full-figures, life-size.

Canvas. — 1.53 m h., 1.09 m br. — Came to the State Collection in 1841 from the private possession of the King. — Hall IX.

1154. (506.) The Deposition. St. John holds the body of Christ in his arms. At the sides: Mary and Magdalen. Full-figures, life-size.

Canvas. — 1.65 m h., 1.01 m br. — Electoral Gallery of Munich. — Hall IX.

1155. (448.) The Deposition. Joseph of Arimathea and Mary Magdalen lift the body of Christ from the lap of the Virgin, who has fallen in a swoon.

Canvas. — 1.25 m h., 0.99 m br. — Mannheim Gallery. — Hall IX.

1156. (437.) The Nativity, with the Adoration of the Shepherds; in the foreground, a shepherd with a basket of eggs. Figures half life-size.

Canvas. — 1.11 m h., 0.93 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IX.

1157. (1176.) Ecce Homo. Christ sitting, crowned with thorns, and holding in his bound hands the sceptre of reeds, is clothed in the purple by a servant. In the background is Pilate.

Copper. — 0.40 m h., 0.32 m br. — Derivation unknown. — Cab. 20.

1158. (1264.) The Scourging of Christ. One of the servants holds a torch.

Marble. — 0.27 m h., 0.21 m br. — Mannheim Gallery. — Cab. 20.

Paolo Franceschi, called il Fiamingo,

born in Antwerp, 1540, died in Venice, 1596. Pupil and imitator of Tintoretto.

1159. (439.) The Body of Christ on the lap of the Virgin. At the side, St. John and Joseph of Arimathea support the body under the arms. Full-figures. Signed: PAVLVS FRANSIS: CHI. F.

Canvas. — 1.63 m h., 1.28 m br. — Schleissheim Gallery. — Hall IX.

Marcantonio Bassetti,

born in Verona, 1588, died in that city 1630. Pupil of Fel. Brusasorci; imitator of Tintoretto.

1160. (490.) The Martyrdom of St. Vitus, who is boiled in a kettle; St. Wolfgang and St. George stand by his

side. In the clouds above are hosts of angels. Signed: BASSETTVS VERON. FACIEBAT.

Canvas. — 3.40 m h., 2.28 m br. — Came into possession of the State, in 1803, from the former Church of the Augustines in Munich. — Hall IX.

Carlo Saraceni,

born in Venice, perhaps in 1585, died in that city, 1625. Pupil of Mariani; imitator of Caravaggio. Worked in Rome and Venice.

1161. (510.) St. Jerome sitting before a portico; behind him stand St. Anthony and St. Magdalen; farther back, on the left, the Ecstasy of St. Francis. Signed on the left, below: CARLO SARACENI. VENETIANO. F.

Canvas. — 3.28 m h., 2.34 m br. — Came into possession of the State in 1803 from the former Church of the Augustines in Munich. — Etched by J. B. Clerc. Lith. by A. Strixner and J. Wölffle. — Hall IX.

1162. (504.) St. Francis, upon his couch, beholding in a vision an angel playing the viol; a brother reading in a book, sits near. Signed upon the table near the couch of the Saint; CARLO SARACENI. VENETIANO. F.

Canvas. — 2.42 m h., 1.65 m br. — Electoral Gallery of Munich. — Hall IX.

1163. (1184.) The Death of the Virgin. Background: interior of a Renaissance church of the Tuscan style.

Copper. — 0.46 m h., 0.27 m br. — From the Archiepiscopal Palace of Würzburg. Probably a copy. — Cab. 20.

Lodovico Carracci,

born in Bologna, April 21st, 1555, died in that city Dec. 13th, 1619. Pupil of Prospero Fontana in Bologna and of Tintoretto in Venice.

1164. (463.) The Entombment. The body of Christ is laid in the grave by Nicodemus and Joseph of Arimathea. Half-figures, life-size.

Canvas. — 2.25 m h., 1.70 m br. — Düsseldorf Gallery. — Engraved by F. Green. Phot. by Hanfstängl. — Hall X.

1165. (435.) An angel playing the viol appears to St. Francis, who has fallen asleep over a book.

Canvas. — 1.42 m h., 1.00 m br. — Electoral Gallery of Munich. — Hall X.

Annibale Carracci,

born in Bologna in the beginning of Nov. 1560, died in Rome July 14th, 1609. Pupil of his uncle Lodov. Carracci; one of the founders of the Academy of Bologna.



1171. Guido Reni



1166. (477.) The Massacre of the Innocents. A multitude of figures crowded closely together.

Canvas. — 1.79 m h., 2.64 m br. — Düsseldorf Gallery. — Engraved by H. Sintzenich 1777, and by V. Green. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1167. (516.) Two Cupids, perhaps Eros and Anteros, in contest before Venus who holds a palm-branch for the victor. Background: landscape. Full figures, life-size.

Canvas. — 1.25 m h., 1.62 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall X.

1168. (1252.) The Deposition. The body of Christ, seen foreshortened from below, is lamented by St. John and the Holy Women. At his feet, Mary Magdalen with the vase of ointment.

Wood. — 0.35 m h., 0.41 m br. — Mannheim Gallery. — Hall X.

1169. (1253.) Portrait of a man of middle age, with dark hair, moustache and chin-beard, brownish gray garment and white ruff; the right hand upon the breast. Breast-piece, to the right.

Canvas. — 0.53 m h., 0.42 m br. — Düsseldorf Gallery. — Cab. 20.

Guido Reni,

born at Calvenzano near Bologna, Nov. 4th, 1575, died in that city Aug. 18th, 1642. Pupil of Dion. Calvaert and, after 1595, of Lodovico Carracci in Bologna. Influenced by Caravaggio in Rome. Worked in Bologna and Rome.

1170. (527.) The Assumption of the Virgin. The Virgin in a glory, with outstretched arms, upborne by two large and two small angels, floats heavenward. Below are the heads of three cherubs.

Painted upon silk. — 2.90 m h., 2.04 m br. — Düsseldorf Gallery. — Engraved by C. Hess, 1792. Lith. by F. Piloty (twice.) Etched by J. L. Raab, and by an anonymous master. Phot. by Albert and by Hanfstängl. — Hall X.

1171. (455.) Apollo flaying Marsyas. The satyr is bound by the left hand to a branch, the body lying over a rock, while the God places his knee upon him. Upon the ground under Marsyas lies the broken syrinx and, upon a tree above Apollo, hangs the lyre. Figures life-size.

Canvas. — 2.20 m h., 1.65 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall X.

1172. (1226.) The penitent Peter, in a blue garment and yellow mantle, with eyes upturned and hands crossed upon the breast. Half figure.

Canvas. — 0.23 m h., 0.75 m br. — Düsseldorf Gallery. — Hall X.

1173. (1236.) The Apostle John, in a dark green garment and red mantle, leaning over a book in which he is writing. Half-figure, life-size, to the left.

Canvas. — 0.76 m h., 0.83 m br. — From the Archiepiscopal Palace of Würzburg. — Lith. by. F. Piloty. — Hall X.

1174. (446.) St. Jerome, sitting in a rocky landscape, reading in a book. On the left, at his feet, is the lion.

Canvas. — 2.05 m h., 1.47 m br. — Electoral Gallery of Munich. — Hall X.

1175. (1330.) The Magdalen, sitting in a cavern, gazes at two angels who are floating downwards. Her left hand rests upon a skull. Figure life-size.

Canvas. — 2.72 m h., 1.43 m br. — Electoral Gallery of Munich. — Probably a copy. — Hall X.

Domenico Zampieri, called Domenichino,

born Oct. 21st, 1581, in Bologna, died in Naples, April 15th, 1641. Pupil of Denis Calvaert and of the Carracci. Worked in Bologna, Rome and Naples.

1176. (522.) Susanna, just emerged from the bath, and about to dry herself, is surprised by the two elders. The bath is surmounted by a marble balustrade and seat; in the centre is a fountain. At the back, behind a shady group of trees and green shrubbery, is a magnificent building.

Canvas. — 2.63 m h., 3.29 m br. — Düsseldorf Gallery. — Engraved by C. Hess and by J. Egington. Phot. by Hanfstängl. — Hall X.

1177. (Schl. 1128.) Judith in a blue dress and cap, her left hand upon the head of Holofernes and holding in her right a sword. Half-figure, full-face.

Canvas. — 0.96 m h., 0.72 m br. — Düsseldorf Gallery. — Hall X.

1178. (1250.) St. Jerome sitting at a table; about to dip the pen into the ink, he turns his head towards an angel who is making a gesture over an open folio. Half-figure.

Copper. — 0.27 m h., 0.20 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1179. (1201.) Jupiter, in the form of a bull, accompanied by Amor, carries off Europa, the daughter of the King of Phoenicia.

Canvas. — 0.76 m h., 0.94 m br. — Electoral Gallery of Munich. — Cab. 19.

Giovanfrancesco Barbieri, called il Guercino,

born, Feb. 8th, 1591, at Cento in the province of Ferrara, died in Bologna Dec. 22^d, 1666; received his earlier lessons from Bart. Bertozzi in Bologna. Imitator of Lodovico Carracci.

1180. (503.) The Virgin with the naked Child who holds in his hand a narcissus. Knee-piece, life-size.

Canvas. — 1.06 m h., 0.79 m br. — Bought in Paris, 1815, from General Sebastiani for 10,000 frcs. — Lith. by F. Piloty. — Hall X.

1181. (421.) Christ crowned with thorns, by a soldier, in the presence of the judge. Half-figures, life-size.

Canvas. — 1.17 m h., 1.56 m br. — Bought for the State Collection in the reign of Maximilian I. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1182. (Schl. 982.) Dido upon the funeral pyre. Behind the heroine, whose body is pierced by a sword, is a young couple. On the left are two women and a man.

Canvas. — 1.20 m h., 1.60 m br. — Düsseldorf Gallery. — Hall X.

1183. (440.) Susanna at the bath, sitting upon a stone seat, turned to the right, is seen by the two elders.

Canvas. — 1.88 m h., 2.02 m br. — Düsseldorf Gallery. Copy from the original by Guercino now in the Gallery of Madrid. — Phot. by Hanfstängl. — Hall X.

Bartolommeo Gennari,

born at Cento 1591, died at that place in 1661. Pupil of his father, Benedetto. Imitator of his brother-in-law, Guercino.

1184. (573.) The youthful Christ, as Saviour of the World, with the gesture of blessing. Half-figure, to the right.

Canvas. — 0.66 m h., 0.54 m br. — Bought in 1819 by King Maximilian I. — Lith. by J. A. Moll. — Cab. 19.

Alessandro Tiarini,

born in Bologna, March 20th, 1577, died in that city, Feb. 8th, 1668. Probably a pupil of Prospero Fontana, Bartol. Cesi and Dom. Passignano; influenced by Guido Reni.

1185. (433.) Rinaldo in the Enchanted Wood, about to cut down with the sword the gigantic tree, which Armida and the nymphs, who come forth from the split trunk, endeavor to protect. Knee-piece.

Canvas. — 1.33 m h., 1.40 m br. — Zweibrücken Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

Francesco Albani,

born in Bologna, March 17th, 1578, died in that city Oct. 4th, 1660; fellow-pupil with Guido Reni in the studios of Calvaert and the Carracci.

1186. (1235.) Venus, reclining upon a cushioned couch, at the side of which is a red drapery, under the shade of thickly leaved trees in a charming river landscape. Adonis, ac-

accompanied by a cupid, approaches her with his hound. On the left Amor hastens with the torch, in a chariot drawn by cupids.

Canvas. — 0.75 m h., 0.95 m br. — Düsseldorf Gallery. — Engraved by C. Hess. Phot. by Hanfstängl. — Repetition by an imitator of this master. — Cab. 19.

1187. (480.) Venus, asleep in a beautiful landscape, is watched by Mars. Cupids are busied about them.

Canvas. — 1.56 m h., 2.17 m br. — Bought in Paris, in 1815, from Bonnemaison for 24,000 frcs. Probably a copy by an imitator of this master. — Hall X.

Giacomo Cavedone,

born at Sassuolo in the district of Modena, 1577, died in Bologna 1660. Pupil of the Carracci.

1188. (434.) The body of Christ, the upper portion lying upon a rock, is lamented by a kneeling angel, who kisses the left hand of the Saviour. Half life-size.

Canvas. — 0.53 m h., 1.39 m br. — Bought in 1793 from the collection of Count Elz. — Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 19.

1189. (1267.) The body of Christ in a rock tomb, lamented by an angel. At the head of Christ is a burning candle.

Copper. — 0.26 m h., 0.21 m br. — Mannheim Gallery. — Cab. 20.

Giovanni Lanfranco,

born in Parma, 1580, died in Rome, Nov. 29th, 1647. Pupil of Agost. Carracci in Bologna; after 1600 influenced by Annibale Carracci in Rome.

1190. (445.) The Angel of the Lord shows to Hagar the spring. On the right lies Ishmael upon the ground.

Canvas. — 1.86 m h., 1.49 m br. — Electoral Gallery of Munich. — Hall X.

1191. (1198.) The Mater Dolorosa, with eyes upturned. Breast-piece.

Copper, octagonal. — 0.33 m h., 0.27 m br. — Zweibrücken Gallery. — Lith. by Sebold. Phot. by Hanfstängl. — Cab. 19.

1192. (1191.) Christ upon the Mount of Olives with the sleeping disciples. The angel appears to him with the cross.

Upon slate, curved above. — 0.45 m h., 0.31 m br. — Mannheim Gallery. — Lith. by N. Strixner. — Cab. 20.

Guido Canlassi, called Cagnacci,

born at Castel S. Arcangelo near Rimini, 1601, died in Vienna 1681. Pupil of Guido Reni.

1193. (530.) The Mater Dolorosa with the seven arrows in her heart, the head resting upon the left hand, is sitting

at a table upon which lie the instruments of the Passion. Knee-piece, life-size. Pieced out below. Signed upon the edge of the table: GVIDO CAGNACCI.

Canvas. — 1.92 m h., 1.16 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1194. (499.) St. Magdalen borne upward to heaven upon the shoulders of an angel. Background: clouds.

Canvas. — 1.90 m h., 1.43 m br. — Düsseldorf Gallery. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall X.

1195. (512.) The penitent Magdalen sitting upon the ground in a rocky cavern; before her the crucifix, book, vase of ointment and skull. Life-size.

Canvas. — 1.20 m h., 1.62 m br. — Electoral Gallery of Munich. — Attribution uncertain. — Hall X.

Elisabetta Sirani,

born in Bologna 1638, died in that city 1665. Pupil of her father Giov. Andrea Sirani; imitated Guido Reni. Worked in Bologna.

1196. (1232.) The Genius of Transitoriness, in the form of a winged boy with blond locks, who stands leaning upon a book, plucking and scattering the petals of a rose. Background: red drapery, beyond which is the view of a landscape.

Canvas. — 0.91 m h., 0.73 m br. — Mannheim Gallery. — Hall X.

Alessandro Turchi, called l'Orbetto,

also known as Alessandro of Verona, born in Verona 1582, died in Rome 1648. Pupil of Felice Ricci; worked in the style of the Carracci.

1197. (438.) Hercules spinning near Omphale, who wears the lion's skin, is mocked by her, her companions and Amor.

Canvas. — 1.65 m h., 2.36 m br. — Electoral Gallery of Munich. — Engraved by G. Fiessinger as a Domenichino, and, under the same name, by J. P. Pichler. — Lith. by F. Piloty. — Phot. by Hanfstängl. — This, with the companion-piece (No. 1198), was formerly erroneously attributed to Domenichino. — Hall X.

1198. (447.) Hercules, mad, killing his children, while women endeavor to save those still living. Comp. No. 1197

Canvas. — 1.65 m h., 2.36 m br. — Electoral Gallery of Munich. — Reproductions like the preceding. — Hall X.

1199. (1244.) The daughter of Herodias receiving the head of John the Baptist from the hands of the executioner.

S'ate. — 0.33 m h., 0.42 m br. — Mannheim Gallery. — Cab. 20.

Lodovico Cardi, called il Cigoli,

born at Cigoli, near Florence, Sept. 12th, 1559, died in Rome June 8th, 1613. Pupil of Aless. Allori and of Santi di Tito. Imitator of Correggio.

1200. (1199.) St. Francis of Assisi, in a landscape, kneels praying before an open book and a crucifix.

Copper. — 0.37 m h., 0.30 m br. — Work of Cigoli's often repeated. — Schleissheim Gallery. — Hall X.

Christofano Allori, called Bronzino the Younger,

born in Florence Oct. 17th, 1577, died in that city 1621. Pupil of his father Alessandro Allori, and of Santo di Tito; influenced by Cigoli and Barroccio.

1201. (350.) In a landscape appears Mercury as Leader of the Dead, with an old man and one somewhat younger. Half-figures, life-size.

Canvas. — 0.88 m h., 1.29 m br. — Mannheim Gallery. — Formerly attributed to Herrera. — Hall X.

1202. (359.) Susanna at the Bath, surprised by the Elders. Half-figures, life-size. Companion-piece to the preceding.

Canvas. — 0.88 m h., 1.29 m br. — Mannheim Gallery. — Hall X.

1203. (472.) Jupiter and Mercury sitting at table with Philemon and Baucis, the latter of whom reaches for a goose to present it to her guests. Figures life-size.

Canvas. — 1.63 m h., 1.25 m br. — By an imitator of this master. — Zweibrücken Gallery. — Hall X.

1204. (1257.) Head of a young faun, looking downwards.

Paper mounted upon canvas. — 0.36 m h., 0.30 m br. — Obtained by exchange from Count Lucchesi in 1802. (Comp.: Lermolieff, work previously quoted, p. 66.) — Cab. 19.

Bolognese Painting, School of the Carracci.

1205. (1279.) Portrait of a young man with a light beard, dressed in black, with a white ruff. Round. Inscribed: *Me stesso dono, e 'l cor, che dentro é ascoso.*

Wood. — 0.08 m in diameter. — Mannheim Gallery. — Cab. 19.

1206. (1249.) Ecce Homo. Christ crowned with thorns, with the sceptre of reeds, the hands bound and crossed upon the breast. On the right, a burning candle. Half-figure. Round.

Marble. — 0.21 m in diameter. — Electoral Gallery of Munich. — Cab. 19.

1207. (1251.) St. Francis of Assisi gazing upon a skull; lighted by a lamp. Three-quarters figure.

Wood. — 0.23 m h., 0.19 m br. — Mannheim Gallery. — Lith. by N. Strixner. — Cab. 19.

1208. (465.) St. Ursula, with a red banner. Half-figure.

Canvas. — 1.08 m h., 0.87 m br. — Electoral gallery of Munich. — By a successor of Guido Reni. — Phot. by Hanfstängl. — Hall X.

1209. (502.) An angel appears to St. Francis, who is gazing upon a crucifix. Half-figures, life-size. Oval.

Canvas. — 0.85 m h., 1.05 m br. — Obtained by King Maximilian I. — Lith. by F. Piloty. — Hall X.

1210. (1275.) St. Cecilia singing and playing upon the organ; an angel works the bellows, another accompanies her upon a stringed instrument. Knee-piece, life-size.

Canvas. — 1.07 m h., 0.97 m br. — Bought, 1814, by King Maximilian I. in Vienna. Phot. by Hanfstängl. — Hall X.

Camillo Procaccini,

born in Bologna about 1546, died in Milan, perhaps in 1626. Pupil of his father, Ercole. Imitator of Parmeggiano. Worked in Milan.

1211. (432.) The Virgin, sitting under an apple-tree, embraces with her left arm the Child, who stands leaning upon her and reaching for the apple in her hand. St. Joseph, on the right, stoops over her shoulder to the Child; on the left appear St. Elizabeth and St. John.

Canvas. — 1.95 m h., 1.44 m br. — Düsseldorf Gallery. — Engr. by V. Green and by C. Hess. Lith. by F. Piloty. — Hall X.

Giulio Cesare Procaccini,

born in Bologna, perhaps in 1548, died in Milan about 1626. Pupil of his father, Ercole Procaccini; at first a sculptor, afterwards imitated Coreggio, Raphael and Tintoretto. Worked in Milan.

1212. (426.) The Virgin with the Child, who reaches for the apple which she holds in her left hand. In the background are St. Joseph and two angels; in the right foreground an angel boy, who carries upon his shoulder a vase with roses and lilies.

Canvas. — 1.56 m h., 1.10 m br. — Düsseldorf Gallery. — Hall X.

1213. (1237.) The Virgin with the Child upon her lap, and St. John sitting upon the ground. An angel, standing behind them, offers to the Child an apple and two roses.

Wood. — 0.72 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 19.

Christofano Roncalli, called Pomerancio,

born at Pomeranze in Tuscany 1552, died in Rome May 14th, 1626. Pupil of Niccolò Circiniano.

1214. (475.) The martyrdom of Simon of Cana, who was beaten to death with a club.

Canvas. — 2.31 m h., 1.41 m br. — Hall X.

Guiseppe Cesari, called il Cavaliere d'Arpino,

or il Giuseppino (Le Josepin) born, according to Giov. Baglioni, in Rome 1568, died in that city July 3^d, 1640. Pupil of his father Cesare d'Arpino and of Christofano Roncalli.

1215. (511.) The Virgin with the Child, surrounded by angels. At her feet kneels St. Clara with two sisters of the order, and a pope whose tiara is borne by an angel.

Canvas. — 2.66 m h., 2.00 m br. — Obtained in 1805 by Prince Ludwig of Bavaria. — Lith. by F. Piloty. — Hall X.

Simone Cantarini, called il Pesarese,

born at Oropezza, near Pesaro, 1612, died in Verona 1648. Pupil of Claudio Ridolfi.

1216. (491.) Noli Me Tangere. Christ appears to Mary Magdalen in the form of the gardener. Half-figures, life-size.

Canvas. — 0.94 m h., 1.27 m br. — Düsseldorf Gallery. — Hall X.

1217. (507.) The unbelieving Thomas placing his finger upon the wound in the side of Christ. Behind him two Apostles. Half-figures, life-size. Companion-piece to the preceding.

Canvas. — 0.94 m h., 1.27 m br. — Düsseldorf Gallery. — Hall X.

Pietro Francesco Mola,

born, according to Passeri, in the village of Coldre, near Como, 1612, died in Rome May 13th, 1666. Pupil of Prospero Orsi, later of Guis. d'Arpino.



1213. Giulio Cesare Procaccini

1218. (444.) The Magdalen in a cavern, kneeling before a crucifix and reading from a book. The heads of three angels appear in the clouds.

Canvas. — 1.91 m h., 1.34 m. br. — Electoral Gallery of Munich. — Hall X.

1219. (497.) Abraham driving out Hagar and Ishmael. Sarah, with Isaac upon her arm, sits near the door of the house, on the right.

Canvas. — 1.93 m h., 2.39 m br. — Electoral Gallery of Munich. — Hall X.

Pietro Berettini da Cortona,

born at Cortona in Tuscany Nov. 1st, 1596, died in Rome May 16th, 1669. Pupil of his uncle Filippo Berettini; later of the Florentine Andr. Comodi and of Baccio Ciarpi in Rome.

1220. (509.) The Woman taken in Adultery, with her hands bound, is brought by an officer. Knee-piece.

Canvas. — 1.31 m h., 0.97 m br. — Düsseldorf Gallery. — Hall X.

Ciro Ferri,

born in Rome 1634, died in that city Sept. 13th, 1689. Pupil of Pietro Berettini.

1221. (423.) The Virgin, in a landscape, sitting with the Child upon her lap, who holds the palm and a branch of lilies towards St. Martina, kneeling with the two-pronged fork in her arms. Life-size.

Canvas. — 1.37 m h., 1.55 m br. — Probably a repetition of the picture, painted by Ferri's teacher, Pietro Berettini, which is now in the Louvre. — Schleissheim Gallery. — Hall X.

1222. (1256.) The Repose upon the Flight into Egypt. The Virgin with the Child upon her lap, to whom an angel offers apples. St. Joseph approaches from the background with the ass.

Copper. — 0.47 m h., 0.38 m br. — Mannheim Gallery. — Cab. 19.

Giambattista Salvi, called Sassoferato,

born at Sassoferato, in the district of Ancona, July 11th, 1605, died in Rome, April 8th, 1685. Pupil of his father, Tarquinio; influenced by study of the works of the Carracci and their successors, chiefly those of Domenichino. Worked in Rome.

1223. (1229.) The Virgin praying, with bowed head and folded hands. Half-figure, full-face.

Canvas. — 0.73 m h., 0.61 m br. — Bought, in 1808, by the Crown Prince Ludwig from Fed. Acciaj for 60 sequins. — Lith. by F. Piloty and by C. Straub. Phot. by Hanfstängl. — Cab. 19.

Carlo Dolci (Dolce),

born in Florence, May 25th, 1616, died in that city, Jan. 17th, 1686. Pupil of Jacopo Vignali.

1224. (453.) The Virgin, holding lilies and pinks in her left hand, with the Child who stands upon a parapet near a basket of flowers, a rose in his hand. Half-figure. Upon the reverse the inscription: 1649. Il primo Venerdi di marzo a detto anno, 33. di mia età per la divina grazia ultimo giorno de mie ritocature. Io Carlo Dolce.

Canvas, octagonal. — 0.90 m h., 0.75 m br. — Düsseldorf Gallery. — Lith. by F. Dahmen and by J. Wöfle. Phot. by Hanfstängl. — Came into the Düsseldorf Gallery by the marriage of John William of the Palatinate to Maria Anna Loisia, daughter of the Grand Duke Cosimo III, 1691, in dower. — Cab. 19.

1225. (1192.) Christ as a boy, with a wreath of roses upon his left shoulder. Breast-piece, full-face.

Canvas. — 0.40 m h., 0.33 m br. — Mannheim Gallery. — Lith. by F. Dahmen and by J. Melcher. Phot. by Hanfstängl. — Cab. 19.

1226. (471.) The Magdalen, kneeling upon a rock, on which is the vase of ointment and an open book; her left hand lies upon the book and her right upon her breast. Half-figure, to the right.

Canvas. — 1.15 m h., 0.92 m br. — Düsseldorf Gallery. — Lith. by F. Piloty and by V. Leng. Phot. by Hanfstängl. — Hall X.

1227. (1221.) The Magdalen weeping and looking up to heaven; the left hand supports her head, and the right rests upon the skull. Breast-piece.

Canvas. — 0.59 m h., 0.48 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1228. (1220.) Ecce Homo. Christ in a red mantle, with a rope about the neck. Full-face, breast-piece.

Canvas. — 0.67 m h., 0.53 m br. — Mannheim Gallery. — Lith. by F. Piloty and by C. Straub. — Cab. 19.

1229. (1216.) St. Agnes with the palm branch, the right hand raised. Half-figure, to the right.

Canvas. — 0.65 m h., 0.50 m br. — Düsseldorf Gallery. — Lith. by J. A. Mayr and V. Leng. — Cab. 19.

1230. (466.) St. Agnes with the Lamb. Half-figure to the right.

Canvas. — 0.90 m h., 0.74 m br. — Mannheim Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.



LIBRARY

1225. Carlo Dolci

Carlo Maratta (Maratti),

born at Camerano, in the district of Ancona, May 13th, 1625, died in Rome, Dec. 15th, 1713. Pupil of A. Sacchi in Rome.

1231. (1260.) St. John upon Patmos. The Virgin appears to him, surrounded by angels and sitting upon the globe, under which are seen the seven-headed dragon and the crescent. On the right below two angels are caressing. Signed upon the open book as a page number: 1698(?).

Canvas. — 0.65 m h., 0.50 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

1232. (1230.) A naked child, sleeping, its right hand under its head, upon a white cloth under a dark blue drapery. On the left: view of a landscape.

Canvas. — 0.57 m h., 0.68 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 20.

1233. (367.) Portrait of Cardinal Giulio Rospigliosi with the red hat and tunic of his office. Breast-piece.

Canvas. — 0.54 m h., 0.43 m br. — Bought, 1808, of the art-dealer D. Artaria. — Phot. by Hanfstängl. — Cab. 20.

Michelangelo Amerighi, called Caravaggio,

born at Caravaggio, near Bergamo, 1569, died at Porto Ercole, in Lower Italy, 1609; influenced by Tintoretto; assistant of Caval. d'Arpino and founder of the naturalistic school.

1234. (532.) The Crowning with Thorns. Christ, clad only with a mantle thrown over his arms, the hands bound, sitting upon a bench, with bowed head, while two servants press the crown of thorns upon his head with staves. Knee-piece.

Canvas. — 1.18 m h., 1.35 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and S. Braun. — Hall XI.

1235. (500.) The Virgin with the Child appears to two pilgrims kneeling before her. On the right above are two cherubs. Figures life-size.

Canvas. — 2.14 m h., 1.38 m br. — Electoral Gallery of Munich. — Engraved in a publication by Vorsterman. Phot. by Hanfstängl. — Hall XI.

1236. (486.) The dying St. Sebastian in a dark landscape. Knee-piece, life-size.

Canvas. — 1.08 m h., 1.40 m br. — Mannheim Gallery. — Lith. by F. Piloty. — Hall XI.

Bartolomeo Manfredi,

born at Ustiano, in the district of Mantua, about 1580, died in Rome, perhaps in 1617. Probably a pupil of Christopher Roncalli, influenced by Caravaggio.

1237. (473.) Christ reviled and crowned with thorns. Two executioners press the crown of thorns upon the head of the Saviour; a third, crouching before him, mocks him; on the left, three soldiers in breastplates and helmets. Knee-piece, life-size.

Canvas. — 1.70 m h., 2.41 m br. — Mannheim Gallery. — Hall XI.

Domenico Feti,

born in Rome 1589, died in Venice about 1624. Pupil of Lodov. da Cigoli, influenced by G. Romano and by the Venetians; afterwards imitated Caravaggio.

1238. (1218.) Ecce Homo. Half-figure. The bound hands of Christ rest upon a parapet with the inscription: EGO PRO TE HÆC PASSUS SVM TV VERO QVID FECISTI PRO ME.

Wood. — 0.79 m h., 0.64 m br. — Düsseldorf Gallery. — (Comp.: Lermolieff, work previously quoted, p. 66.) — Engraved (as a Lionardo da Vinci) by the brothers Klauber. Has also been attributed to Correggio. — Hall X.

Bernardo Strozzi, called il Capuccino,


or il Prete Genovese, born in Genoa 1581, died in Venice Aug. 3^d, 1644. Pupil of Cesare Corti and of Pietro Sorri; imitated Caravaggio. Worked in Genoa and Venice.

1239. (460.) Christ and the Pharisees, one of whom holds before him a coin. Knee-piece.


Canvas. — 1.60, m h. 2.22 m br. — Düsseldorf Gallery. — Hall IX.

Andrea Vaccaro,

born in Naples 1598, died in that city 1670. Pupil of Girol. Imperato; imitated Caravaggio.

1240. (464.) Christ, standing, bound to a column, naked except the cloth about the loins, one of his tormentors holding him by the hair, the other by the right shoulder. Upon the base of the column the monogram: 

Canvas. — 1.88 m h., 1.46 m br. — Mannheim Gallery. — Hall XI.

1241. (508.) In a landscape, upon a skin, under shrubbery, sleeps the Child in the arms of the little St. John. Next to the cross of the Agnus Dei, which lies upon the ground, is the monogram: 

Canvas. — 0.93 m h., 1.25 m br. — Düsseldorf Gallery. — Engraved by H. S. (as a Scarsella). Lith. by Piloty. — Hall X.

Salvator Rosa,

born in the village of Renella, near Naples, June 20th, 1615, died in Rome March 15th, 1673. Pupil of his uncle Paolo Greco; later of Franc. Francanzono, Gius. Ribera, and Aniello Falcone; worked in Naples, Rome and Florence.

1242. (1170.) The soldiers of Gideon, after crossing high cliffs, come to a river where they quench their thirst.

Canvas. — 0.73 m h., 0.97 m br. — Electoral Gallery of Munich. — Cab. 19.

1243. (1263.) Rocky coast, with a castle upon a height. In the left foreground, mariners on shore; on the right, a sailor in a small boat.

Canvas. — 0.36 m h., 0.42 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1244. (1271.) Landscape, with a view of the sea beyond low hills. In the foreground three riders and, at the left, an angler. Companion-piece to the preceding.

Canvas. — 0.36 m h., 0.42 m br. — Phot. by Hanfstängl. — Cab. 19.

Imitator of Salvator Rosa.

1245. (1274.) Landscape with steep cliffs, at the foot of which are six men at work. The inscription on the left, below, is not genuine:

Canvas. — 0.67 m h., 0.50 m br. — Electoral Gallery of Munich. — Cab. 20.



1246. (1262.) A wild, rocky country; on the left a shattered tree trunk; on the right sits a praying hermit.

Canvas. — 0.61 m h., 0.47 m br. — Mannheim Gallery. — Cab. 20.

Bartolommeo Torreggiani,

probably of Naples, died very young, soon after 1673. Pupil and assistant of Salvator Rosa.

1247. (1140.) Landscape of Italian character; a hilly district with many trees. Upon the bank of a river wanders Hagar, a bundle upon her shoulder, with her naked son, Ishmael.

Canvas. — 0.72 m h., 0.97 m br. — Electoral Gallery of Munich. — Cab. 19.

1248. (1128.) A hilly landscape, Italian in character. In the rocky foreground sits Narcissus, gazing at his reflection in the water, and watched by a nymph. In the distance is a ruined castle, similar in design to the Tomb of Cecilia Metella. Companion-piece to the preceding.

Canvas. — 0.72 m h., 0.97 m br. — Cab. 19.

Michelangelo Cerquozzi,

born in Rome, Feb. 2^d, 1602, died in that city April 6th, 1660. Pupil of the Cavalier d' Arpino, afterwards of P. P. Bonzi; influenced by Pieter de Laar.

1249. (1239.) The Rest upon the Hunt. On the edge of a wood at the left, a number of hunters and attendants are assembled for refreshment. In the level landscape is a continuation of the hunt.

Canvas. — 0.70 m h., 0.95 m br. — Mannheim Gallery. — Cab. 19.

Giov. Benedetto Castiglione. called il Grechetto,

born in Genoa 1616, died in Mantua, 1670. Pupil of G. B. Paggi; influenced by van Dyck.

1250. (493.) A young negro, accompanied by a greyhound, is leading a small dromedary. Background, landscape, with a retiring caravan. Life-size.

Canvas. — 1.60 m h., 2.35 m br. — Electoral Gallery of Munich. — Hall X.

1251. (505.) Domestic animals, with various utensils, grouped round a cluster of trees. Beyond, view of a mountainous landscape. Companion-piece to the preceding.

Canvas. — 1.60 m h., 2.35 m br. — Electoral Gallery of Munich. — Hall X.

Luca Giordano, called Fa presto,

born in Naples 1632, died in that city Jan. 12th, 1705. Pupil of G. Ribera in Naples and of Pietro da Cortona in Rome.

1252. (442.) The Massacre of the Innocents. On the left, a building, from which rush forth the murdering soldiers.

Canvas. — 1.90 m h., 3.80 m br. — Düsseldorf Gallery. — Hall XI.

1253. (462.) Portrait of the artist by himself, in the dress of a cynical philosopher, a roll in his hand and pointing to a manuscript. Half-figure.

Canvas. — 1.27 m h., 1.00 m br. — Düsseldorf Gallery. — Hall XI.

1254. (458.) The father of the artist in the character of a beggarly scholar, supporting a book upon a table, on which are inkstand and papers. Half-figure. Companion-piece to the preceding.

Canvas. — 1.27 m h., 1.00 m br. — Düsseldorf Gallery. — Hall XI.

1255. (1309.) A gray-bearded scholar with spectacles on his nose. His folded hands rest upon a globe. Half-figure.

Canvas. — 1.20 m h., 0.95 m br. — Zweibrücken Gallery. — Hall XI.

1256. (1310.) An aged scholar with long, light gray beard and black cap, unfolding a roll of manuscript. To the left.

Canvas. — 1.20 m h., 0.90 br. — Zweibrücken Gallery. — Hall XI.

1257. (521.) An old man, looking upwards, in the left hand a book, the right raised in the act of teaching. Half-figure, life-size.

Canvas. — 1.26 m h., 0.95 m br. — Mannheim Gallery. — Hall XI.

1258. (1234.) Portrait of an old man, looking downwards, with a gray beard and bald head. Breast-piece.

Canvas. — 0.69 m h., 0.55 m br. — Obtained from Count Lucchesi. — Hall XI.

Carlo Cignani,

born in Bologna, May 15th, 1628, died in Forlì, Sept. 6th, 1719. Pupil of Gio. B. Cairo, afterwards Fr. Albani. After 1708, director of the Papal Academia Clementina in Bologna. Imitated Correggio and the Carracci.

1259. (514.) The Assumption of the Virgin. The Virgin ascending heavenward upon clouds, upborne and accompanied by angels. The astounded Apostles, assembled below, gaze, some into the tomb, some upward to the transfigured form. Figures over life-size.

Canvas. — 6.06 m h., 4.90 m br. — Ordered by Elector John William of the Palatinate for the Church of the Jesuits in Neuburg, to be given in exchange for the Last Judgment by Rubens, but after its completion, in 1692, withheld and placed in the Düsseldorf Gallery. — Engraved by C. Hess. — Hall X.

1260. (1281.) The Magdalen, with hands crossed upon her breast, looking upward. Upon a book, before her on the left, is a skull. Half-figure.

Canvas. — 0.99 m h., 0.73 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall X.

1261. (428.) Jupiter as a child, surrounded by Corybantes making music, is nourished by the goat Amalthea.

Canvas. — 1.54 m h., 2.20 m br. — Düsseldorf Gallery. — Painted in 1708 for the Elector John William of the Palatinate. — Hall X.

Antonio Belucci,

born at Pieve di Soligo, near Treviso, 1654, died 1726. Pupil of Dom. Difinico; worked in Venice, Vienna, Düsseldorf and London.

1262. (427.) Psyche, about to stab the sleeping Amor with a dagger, hesitates on becoming aware of his beauty,

which she sees by the light of the lamp held in her hand. Figures nearly life-size.

Canvas. — 1.09 m h., 1.69 m br. — Düsseldorf Gallery. — Engraved by V. Green. Lith. by Lutz. Phot. by Hanfstängl. — Painted in Düsseldorf for the Elector John William of the Palatinate. — Hall IX.

1263. (459.) Venus, sitting upon a narrow board, floats upon the waves with a full sail held by Amor.

Canvas. — 1.23 m h., 1.70 m br. — Düsseldorf Gallery. — Reproductions like the preceding companion-piece. — Hall IX.

Domenico Zanetti,

of Bologna, worked in the beginning of the 18th century at the Electoral Court of Düsseldorf.

1264. (456.) The Deposition. The body of Christ mourned over by the Holy Women and St. John. Figures life-size.

Canvas. — 1.90 m h., 1.97 m br. — Mannheim Gallery. — Hall X.

Francesco Trevisani,

born in Capo d'Istria 1656, died in Rome 1746. Pupil of his father, Antonio Trevisani, and of the Venetian Antonio Zanchi; inclined to the style of Berettini. Afterwards imitated C. Maratta.

1265. (Schl. 1266.) St. Sebastian, bound to a tree, with a white cloth about his loins, suffers martyrdom. Half-figure, full-face.

Canvas. — 0.95 m h., 0.63 m br. — Zweibrücken Gallery. — Hall X.

Michele Rocco, called Parmeggianino the Younger,

born in Parma 1671, was still living in Venice in 1751; imitated the style of P. da Cortona.

1266. (1243.) The Adoration of the Shepherds, with many small figures. In the right foreground, a man with a basket of fowls and a dog seen from behind.

Copper. — 0.47 m h., 0.34 m br. — Mannheim Gallery. — Cab. 20.

Bernardo Belotto,

called Caneletto, born in Venice, January 30, 1720, died at Warsaw October 17, 1780. Nephew and pupil of Antonio Canale. Worked chiefly in Venice and Dresden.

1267. (1209.) View of the Grand Canal at the Traghetto, near the present Academy.

Canvas. — 0.69 m h., 0.94 m br. — Lith. by E. Wagner. Phot. by Hanfstängl. — The four excellent Canalettos, Nos. 1267 to 1270, are from the former collection of Antonio Canova.



1267. Antonio (da) Canale

1268. (1210.) View of the Piazzetta and the Riva de' Schiavoni in Venice, from the sea-side. Companion-piece to No. 1267.

Canvas. — 0.69 m h., 0.99 m br. — Lith. by E. Wagner. — Phot. by Hanfstängl. — Cab. 20.

1269. (1213.) View of the Riva de' Schiavoni from the entrance to the Grand Canal. On the right of the picture, S. Maria della Salute and the Seminario. See No. 1267.

Canvas. — 0.69 m h., 0.94 m br. — Phot. by Hanfstängl. — Cab. 20.

1270. (1214.) View of the Grand Canal in Venice, with the Mercato d'Erbe on the left. See No. 1267.

Canvas. — 0.69 m h., 0.94 m br. — Phot. by Hanfstängl. — Cab. 20.

Giovanni Battista Tiepolo,

born in Venice March 5th, 1693, died in Madrid March 27th, 1770. Pupil of Gregorio Lazzarini in Venice; influenced by G. B. Piazzetta and the works of Paul Veronese. Worked in the Venetian provinces, in Würzburg, and in Madrid.

1271. (1397.) The Adoration of the Magi. The two elder of the Wise Men are kneeling in devotion before the Child. The African King, in bright colored, oriental garments, a red turban upon his head, stands in the left foreground. On the right, in front, kneels a page with a jewel box. In the background, St. Joseph and the re-
 GIO: B. TIEPOLO
 F. A. 1753
 centre below:

Canvas. — 4.05 m h., 2.11 m br. — Taken from the Convent Schwarzach in Franconia, in 1804. Etched by J. L. Raab. — Phot. by Hanfstängl. — Hall IX.

1272. (Schl. 1261.) Episode from the story of Iphigenia. The heroine is led from the harbor of Aulis to the temple, near the columns of which she awaits the priest, Calchas, with the sacrificial knife. In the foreground, pages with dogs and vessels; in the clouds, Diana with Cupids and the stag. In the middle distance is the ship.

Canvas. — 0.59 m h., 0.45 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

1273. (Schl. 1262.) Episode from the story of Iphigenia; second scene. The victim lies, fainting, in the arms of a kneeling man, while Calchas, a sacrificial vessel in his right hand, reads prayers from a book held before him by a youth. Above the group, and partially covering the statue of the

the Goddess, rise clouds upon which she herself floats, surrounded by cupids.

Canvas. — 0.59 m h., 0.45 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

Pietro (Conte) Rotari,

born in Verona 1707, died in St. Petersburg 1762. Pupil of the Veronese painter, Ant. Balestra; afterwards of Franc. Trevisani in Rome, and of Solimena in Naples. Worked chiefly in Dresden.

1274. (468.) A girl, fallen asleep over a book, is tickled upon the cheek by a young man with an ear of wheat. Knee-piece, life-size.

Canvas. — 1.06 m h., 0.84 m br. — Obtained by Elector Charles Theodore. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1275. (451.) A girl sits at a table weeping, with a letter in her hand, while another looks complacently at her. Knee-piece, life-size.

Canvas. — 1.06 m h., 0.84 m br. — Lith. by F. Piloty. Phot. by Hanfstängl. Companion-piece to the preceding, and of like derivation. — Hall IX.

Pompeo Girol. Batoni,

born in Lucca Feb. 5th, 1708, died in Rome Feb. 4th, 1787. Worked, at first, as a goldsmith, with his father Paolo Batoni; afterwards pupil of Seb. Conca in Rome.

1276. (1248.) Portrait of the artist. Breast-piece. Signed below, on the oval border: POMPEUS BATONI LUCCHENSIS SE PINXIT ROMÆ . 1765.

Canvas. — 0.68 m h., 0.56 m br. — Came to the State in 1835 from the private possession of the King. — Phot. by Hanfstängl. — Cab. 20.

SPANISH PAINTERS.

Hall XI. — Cab. 21.

Juan Pantoja de la Cruz,

born in Madrid 1551; still living in 1609. Pupil of Alonzo Sanchez Coello.

1277. (370.) Portrait of the Archduke Albert of Austria, husband of the Infanta Isabella of Spain; dressed in black, with a gray mantle and stiff ruff. Knee-piece. Signed on the right, below: JOHANNES PANTOJA DELLA † FACIEBAT MADRID 1600.

Canvas. — 1.29 m h., 0.94 m br. — From the Hohenwart Cloister of the Benedictine Sisters. — Hall XI.

1278. (378.) Portrait of the Infanta Isabella, daughter of Philip II. of Spain, wife of Archduke Albert of Austria; in rich court costume, supporting a fan upon a table with her right hand. Knee-piece. Companion-piece to the preceding. Signed on the left, above the hand: JOANNES PANTOJA DELLA † FACIEBAT MADRID 1599.

Canvas. — 1.29 m h., 0.94 m br. — Derivation like the preceding. — Hall XI.

Francisco Ribalta,

born at Castellon de la Plana March 25th, 1551, died in Valencia Jan. 1628. After a long residence in Italy, worked in Valencia.

1279. (351.) The Virgin and St. John, walking homewards from the Sepulchre. Full-figures, life-size, to the left.

Canvas. — 1.90 m h., 1.26 m br. — Bought in Paris, in 1815, as a Zurbarán, from Lieut. General Count von Rechberg, for 3000 Francs. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall XI.

Josepe Ribera, called Spagnoletto,

born at Játiva near Valencia Jan. 12th, 1588, died in Naples 1656. Pupil of Franc. Ribalta in Valencia, and of Caravaggio in Naples. Worked in Naples

1280. (363.) The body of St. Andrew taken from the cross by two soldiers. In the background three other soldiers. Signed on the right below:

Canvas. — 2.56 m h., 1.95 m br. — Mannheim Gallery. — Etched by J. L. Raab. — Phot. by Hanfstängl. — Hall XI.

Josepe De ribera
Español. E
1644-

1281. (354.) The dying Seneca, supported by three slaves, teaching while taking leave of his pupils, some of whom are noting down his words. Signed in the centre below:

Josepe de Ribera Español
F. 1645

Canvas. — 2.59 m h., 2.41 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — According to A. Bayersdorfer this picture, and the preceding one, are clever imitations of the style of Ribera by his pupil L. Giordano. — Hall XI.

1282. (365.) An old pedlar woman, with a hen in her hands, and a basket of eggs upon her arm. Half-figures.

Canvas. — 0.77 m h., 0.63 m br. — Electoral Gallery of Munich. — Engr. by A. Karcher. Phot. by Hanfstängl. — Hall XI.

1283. (352.) The penitent Peter; the head resting upon his right hand and holding his yellow mantle with the left. Knee-piece, full-face; life-size.

Canvas. — 1.39 m h., 1.03 m br. — Electoral Gallery of Munich. — Engr. by M. Kellerhoven. — Hall XI.

1284. (383.) St. Bartholomew, in a white mantle, the knife in his uplifted right hand. Breast-piece.

Canvas. — 0.76 m h., 0.63 m br. — Obtained, in 1861, from Gündler, Curator of the Royal Gallery. — Phot. by Hanfstängl. — Hall XI.

1285. (385.) St. Onuphrius in the attitude of prayer; before him, upon a rock, the sceptre and crown. Half-figure.

Canvas. — 0.39 m h., 0.70 m br. — Düsseldorf Gallery. — Hall XI.

1286. (381.) An aged, baldheaded Franciscan monk, gazing reflectively at a skull. Breast-piece, in profile.

Canvas. — 0.74 m h., 0.59 m br. — Mannheim Gallery. — Engr. by F. Rosaspina. — Attribution not fully assured.



1280. Josepe Ribera (Spagnoletto)



Imitators of Ribera.

1287. (377.) Archimedes, in the ragged dress of a cynic, holding in his hand an open book in which mathematical figures are visible. Half-figure, life-size. Signed upon the back of a book at the left:



Canvas. — 1.14 m h., 0.92 m br. — Mannheim Gallery. — Hall XI.

1288. (386.) St. Bartholomew, his arm bound to a branch; near him the executioner with the knife. Half-figure.

Canvas. — 0.99 m h., 0.80 m br. — Obtained, in 1793, from the collection of Count Philip Karl von Elz, who died in 1743 as Elector of Mayence. — Hall XI.

1289. (355.) An executioner, holding in his uplifted left hand the head of St. John the Baptist. Knee-piece.

Canvas. — 1.26 m h., 0.92 m br. — Mannheim Gallery. — Hall XI.

1290. (360.) St. Jerome, in a wilderness, kneeling before an open book, with the stone for castigation in his right hand. Life-size.

Canvas. — 1.92 m h., 1.44 m br. — Came into the State Collection, in 1804, from the Episcopal Palace of Bamberg. — Work of a German artist. — Hall XI.

Francisco Zurbarán,

born at Fuente de Cantos in Estremadura, where he was christened Nov. 7th, 1598; died in Madrid, 1662. Pupil of Juan de las Roélas in Seville. Worked in Seville and Madrid.

1291. (373.) St. Francis of Assisi, a skull in the left hand, looking upward in ecstasy. Half-figure, to the right.

Canvas. — 0.64 m h., 0.52 m br. — Mannheim Gallery: — Engr. by S. Amsler. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XI.

Diego Rodriguez de Silva y Velazquez,

born in Seville beginning of June 1599, died in Madrid, Aug. 6th, 1660. Pupil of Franc. de Herrera the Elder; afterwards of Franc. Pacheco in Seville. Became, in 1623, Court Painter to Philip IV. in Madrid. Worked in Seville, Madrid and Italy.

1292. (366.) Portrait of the artist by himself, with long black hair, parted in the middle, and pointed moustache turned upwards; he wears a black vest with standing collar, and upon the breast a medal. Breast-piece, to the right.

Canvas. — 0.60 m h., 0.52 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — This picture, frequently repeated, is in so bad a condition that it is impossible to determine, with certainty, its genuineness, which is, however, quite probable. — Hall XI.

1293. (380.) Portrait of a young Spaniard, without beard, in a black dress. Standing figure, to the right, full-face; the right hand rests upon the hip, the left is unfinished.

Canvas. — 0.89 m h., 0.68 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. This picture is undoubtedly an early work of Velasquez. — Hall XI.

1294. (1311.) Portrait of the Infanta Donna Maria Marguerita, daughter of Philip IV of Spain, as a child. She wears a long double dress of white and light red damask; her right hand rests on the edge of the table, upon which stands a glass vase with flowers; in her left hand, which hangs at her side, is a closed fan.

Canvas. — 1.35 m h., 1.62 m br. — From the Palace of Dachau. — Phot. by Hanfstängl. — Copy of the portrait in the Belvedere in Vienna, perhaps by the hand of del Mazo. — Hall XI.

Juan Bautista Martinez del Mazo,

born in Madrid, died in that city Febr. 9th, 1667. Pupil and imitator of Velazquez.

1295. (366a.) Portrait of a man with long, unkempt, black hair, small moustache and chin beard. Breast-piece, three-quarters face, to the left.

Canvas. — 0.52 m h., 0.40 m br. — Mannheim Gallery. — Hall XI.

1296. (364.) A small boy, dressed in white, wearing sandals tied with red ribbons; holding a tambourine in his right hand, the left resting upon a pilaster. Standing, full-figure, life-size. On the left above, dark blue drapery.

Canvas. — 0.97 m h., 0.73 m br. — Electoral Gallery of Munich. Work of a pupil. — Cab. 21.

Antonio Pereda,

born in Vallodolid about 1599, died in Madrid 1669. Pupil of Pedro de las Cuevas. Worked in Madrid.

1297. (382.) Two officers playing draughts in the open air; another, wounded in the head, brings a flask of wine, while a fourth person, behind the table, is looking on. In the background, a ruin, and, on the left, an inn with a sign-board upon which is a crescent.

Canvas. — 0.43 m h., 0.33 m br. — Mannheim Gallery. — Cab. 21.

1298. (384.) A Spanish nobleman in a scarlet dress with a short mantle and broad-brimmed black hat; at his side a dog. Knee-piece, to the left.

Canvas. — 1.18 m h., 0.82 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — According to W. Schmidt (comp.: Zahn's Jahrbücher V. 50) this picture belongs to the Flemish school of the seventeenth century. — Hall XI.



ON
LIC
LIBRARY

1293. Diego Velasquez

Pedro de Moya,

born in Granada, 1610, died in that city, 1666. Pupil of Juan de Castillo in Seville. After long residence in the Netherlands and in England, worked in Granada.

1299. (387.) A young cavalier, having his fortune told by a gypsy, while his pocket is being picked. In the background, three other members of the band. Half-figures.

Canvas. — 1.35 m h., 2.00 m br. — Zweibrücken-Gallery. A repetition of this picture, with an undecipherable monogram, is in the Samm Collection at Stockholm. The attribution to de Moya is uncertain. — Hall XI.

1300. (361.) A cavalier playing cards with a lady, and another embracing a girl who sits upon his lap, while a boy brings refreshments. Companion-piece to No. 1299.

Canvas. — 1.35 m h., 2.00 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XI.

Alonso Cano,

born in Granada, March 19th, 1601, died in that city, Oct. 3^d, 1667. Studied painting under Franc. Pacheco and Juan de Castillo, and sculpture under Juan Martinez Montañez in Seville.

1301. (353.) The Vision of St. Antony. The Virgin, descending in a cloud of glory, gives to the Saint, kneeling on the right, the Child, which he, looking upwards, holds in his arms. Full-figures, three-quarters life-size.

Canvas. — 1.60 m h., 1.09 m br. — Bought in 1815, from the estate of the Empress Josephine in Paris for 9000 francs. — Phot. by Hanfstängl. — Hall XI.

Don Juan Carreno de Miranda,

born at Aviléz in Asturia, March 25th, 1614, died in Madrid, Sept. 1685. Pupil of Pedro de las Cuevas and of Bartolomé Roman in Madrid. Worked in Madrid and Toledo.

1302. (161.) Portrait of Donna Maria Anna of Austria, second wife of King Philip IV of Spain, as a widow, in the costume of an abbess. She sits, a prayer-book in her left hand, in an easy-chair near a round table covered with tapestry, upon which are a clock and a bell. Full-figure, life-size, to the left. Behind, on the right, is a pale blue drapery.

Canvas. — 1.78 m h., 1.20 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. (Comp.: W. Schmidt. Zahn's Jahrbücher V. p. 46.) — Hall XI.

Bartolomé Estéban Murillo,

born in Seville, on one of the last days of the year 1617 (christened, Jan. 1st, 1618), died in that city, April 3^d, 1682,

from the effects of a fall from a scaffolding. Pupil of Juan de Castillo, in Madrid; influenced by study of the works of Titian, Rubens, van Dyck and Ribera.

1303. (371.) St. Juan de Dios, healing a lame man who kneels before him at the entrance to a church. Behind, on the right, are two young brothers of the order. On the left: view of the front of a cloister-building, where poor people are being fed, and the lame man, healed, goes joyfully away with his crutches. Full-figures, life-size.

Canvas. — 2.19 m h., 1.46 m br. — According to tradition this picture came from the Church of the Capuchins in Seville. Bought, in 1815, from Gen. Sebastiani in Paris, for 20,000 frcs. — Etched by J. L. Raab. Phot. by Hanfstängl. — Hall XI.

1304. (348.) Two beggar-boys of Seville eating in the open air near a basket of grapes. One, sitting upon a stool, devours a piece of melon, holding the fruit from which it was cut between his knees. The other, on the left, crouching upon the ground, has his piece in the left hand, while holding with the right a bunch of grapes over his mouth. Full-figures, life-size.

Canvas. — 1.44 m h., 1.01 m br. — Electoral Gallery of Munich. — Etched by J. L. Raab. Lith., twice, by F. Piloty. Phot. by J. Albert, and by Hanfstängl. — Hall XI.

1305. (349.) Two street-urchins with their little dog; one is sitting upon a stone step at the left, the other crouches upon the ground behind him. They are devouring the contents of an earthen pot, which stands upon a stone bench, while the dog watches them greedily. In the foreground is a basket with lemons, apples and onions, and a linen sack in which a piece of bread is visible. Full-figures, life-size.

Canvas. — 1.22 m h., 1.00 m br. — Mannheim Gallery. — Etched by W. Hecht and by J. L. Raab. Lith. by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall XI.

1306. (357.) Two beggar-boys playing with dice. A third, ragged like his companions, stands near with a dog, and devours a piece of bread. In the left foreground: a basket full of lemons and a broken jar. Full-figures, life-size.

Canvas. — 1.45 m h., 1.07 m br. — Bought, in 1698, by Elector Max Emanuel from Gisbert of Cologne. — Etched by J. L. Raab and W. Hecht. Lith., twice, by F. Piloty. Phot. by Hanfstängl. — Hall XI.

1307. (368.) A girl sits near a basket filled with grapes, and surrounded by fruit, counting coins in her left hand, while a boy, crouching behind her, on the right, looks on smiling. Figures life-size.

Canvas. — 1.46 m h., 1.13 m br. — Electoral Gallery of Munich. — Etched by J. L. Raab. — Lith., twice, by F. Piloty. Phot. by Hanfstängl. — Hall XI.



1303. B. Estéban Murillo

ON
LIC
LIBRARY



1304. B. Estéban Murillo





1305. B. Estéban Murillo



1307. B. Estéban Murillo

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1308. (376.) An old woman cleaning the head of a boy lying upon her lap, while he devours his bread and plays with a little dog. In the right foreground, a foot-stool with a spindle. Full-figures, life-size.

Canvas. — 1.46 m h., 1.13 m br. — Electoral Gallery of Munich. — Etched by B. Weiss and by G. Hauber. Lith., twice, by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall XI.

Clodio Coello,

born in Madrid 1621, died in that city 1693. Pupil of Franc. Rizi.

1309. (379.) St. Peter of Alcantara, having left the ship at the shore behind, walks upon the water with a convent brother, proving to his affrighted companion the providential care of God. Full-figures, life-size.

Canvas. — 2.30 m h., 2.00 m br. — Came, from the Cloister of the Barefooted Carmelites in Madrid, into the possession of the Empress Josephine in Malmaison, and from her estate into the Bavarian State Collection, in 1815. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XI.

José Antolines,

born in Seville 1639, died in Madrid 1676. Pupil of Francisco Rizi in Madrid.

1310. The Immaculate Conception. The Virgin, in a white garment and a mantle of blue, kneeling upon the globe in an attitude of prayer, surrounded by angels. Above her is the Dove; below the globe, the devil in the shape of a dragon, and the apple. Signed on the left below:

JOSEF. ANTOLINES. F
1668.

Canvas. — 2.20 m h., 1.43 m br. — Bought, in 1879, of Hedwig von Minutoli for 2400 marks. — Phot. by Hanfstängl. — Hall XI.

1311. (362.) St. Jerome, sitting in a cavern, his head supported upon the left hand and turned upward; the right hand rests upon the skull. Knee-piece.

Canvas. — 1.08 m h., 1.24 m br. — Mannheim Gallery. — Hall XI.

Blanez Benedetto Rodriguez,

born 1650, died 1737. Imitated Alonso Cano.

1312. (369.) Portrait of a naval officer, with red scarf and a gold chain over a light brown jacket, the right hand

upon his side; the left, resting upon books and charts, holds a pair of compasses. In the right background: view of a naval encounter. Knee-piece.

Canvas. — 1.21 m h., 0.94 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall XI.

Spanish Painting, about 1660.

1313. (375.) Portrait of a soldier in armor, with a light beard and pointed fur cap, in which is a black ostrich feather fastened with a rich brooch. Breast-piece, to the left, looking out of the picture. Oval.

Canvas. — 0.65 m h., 0.51 m br. — Mannheim Gallery. — This picture was formerly attributed to Velazquez, but is doubtful whether it is of the Spanish school. — Lith. by Quaglio. Phot. by Hanfstängl. — Hall XI.

FRENCH PAINTERS.

Hall XII. — Cabinet 21.

Jehan Clouet, called Jehannet,

born probably in the Netherlands, died in Paris about 1540; after 1518 in the service of Francis I.

1314. (1358.) Portrait of a young man in a black garment and black cap with a white feather, holding in his hand a leather bag. Shirt collar and cuffs embroidered with black. Breast-piece, to the left.

Wood. — 0.33 m h., 0.25 m br. — Bois.-Coll. — Cab. 21.

François Clouet,

born in Tours, perhaps in 1500, died in Paris about 1572; son and pupil of Jean Clouet («Maistre Jehannet»); naturalized in 1541. Court painter of Henry II and Charles IX.

1315. (1322.) Portrait of Claudia, daughter of Henry II. of France and wife of Duke Charles II. of Lorraine (1545—1608) in a dress of light gray damask with lace collar and rich ornaments upon the neck and shoulder. Breast-piece. In the groundwork the inscription: CLAVDIA HENRICI II. REGIS GALLÆ (sic) FILIA, CAROLI II(I). LOTHARINGIÆ DVCIS CONIVIX (sic.)

Wood. — 0.32 m h., 0.24 m br. — Derivation unknown. — Phot. by Hanfstängl. — Cab. 21.

Adriaen Crabeth,

born, probably in Gouda, 1550, died in Autun 1581. Imitator of Clouet.

1316. (1325.) Portrait of a young lady of high degree, with brown hair, in a dress of white material richly trimmed

with a gold bordering and wearing a high ruff. About her neck is a magnificent band; her small black cap is richly ornamented with pearls, gold and ostrich-feathers. Breast-piece, full-face. Signed on the right above:

A
A° 1577.

Wood. — 0.42 m h., 0.34 m br. — From the Palace of Neuburg on the Danube. — Lith. by N. Strixner. Phot. by Hanfstängl. — The signification of the monogram is not certain. — Cab. 21.

Valentin,

born in Coulommiers 1600, died in Rome Aug. 7th, 1634. Imitated Caravaggio.

1317. (393.) Christ mocked and crowned with thorns. One soldier places the crown of thorns upon the head of the Saviour, another hands him the scepter* of reeds. Knee-piece, life-size.

Canvas. — 1.28 m h., 0.95 m br. — Electoral Gallery of Munich. — Hall XII.

1318. (1399.) Five soldiers sitting around a table are quarrelling over a game of dice; one in helmet and coat of mail, with his back to the observer, is trying to keep an angry companion from drawing a dagger against a lad who is about to strike at him. Knee-piece, life-size.

Canvas. — 1.23 m h., 1.82 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall XII.

1319. (406.) Herminia and the Shepherds. The heroine, armed, but without a helmet, approaches from the right, leading her horse by the bridle; on the left sits an old shepherd making a basket, at his left a boy with a lamb at his feet; in the left corner stands a woman with two children, one of whom, affrighted, seeks protection with the mother. Knee-piece, life-size.

Canvas. — 1.35 m h., 1.82 m br. — Electoral Gallery of Munich. — Hall XII.

Simon Vouet,

born in Paris Jan. 9th. 1590, died in that city June 30th, 1649. Pupil of his father, Laurent V.; worked in Italy, England and France.

1320. (1278.) The Virgin sits with the Child in a landscape, before a curtain which is hung over a tree. Knee-piece, to the left.

Paper mounted upon canvas. — 0.31 m h., 0.39 m br. — Obtained by King Ludwig I. from Benucci in 1855. Private property of the King. — Cab. 21.



1321. Nicolas Poussin

TO THE
PUBLIC
LIBRARY



BOSTON
PUBLIC
LIBRARY

1324. Claude (Gellée) le Lorrain

Nicolas Poussin,

born at Villers, near Les Andelys in Normandy, June 1594, died in Rome Nov. 19th, 1665. Pupil of Quentin Varin in Andelys; after 1612 of Ferdin. Elle and George L'Allemand in Paris; influenced by Domenichino and Raphael in Italy. Worked in Paris and Rome.

1321. (417.) The Deposition. The Virgin sitting upon the ground with the body of Christ in her lap, sinks in a swoon. The Magdalen, kneeling, bends over her in sympathy. Nicodemus prepares the tomb, while St. John sits upon the edge of the sarcophagus, wringing his hands; at the right are two angels weeping. In the right background, ancient tombs; on the left, view of the city.

Canvas. — 1.00 m h., 1.44 m br. — Electoral Gallery of Munich. — Engr. by Et. Gantrel. Lith. by N. Mukel, and by F. Piloty. Phot. by Hanfstängl. — Hall XII.

1322. (408.) Midas, King of Phrygia, kneeling, beseeches Bacchus to take back the gift he had bestowed upon him, through which everything he touched was changed into gold. Near the God sits Silenus asleep. In the left foreground, lies the slumbering Ariadne, and a boy follower of Bacchus; on the right, two others are playing with a he-goat.

Canvas. — 0.98 m h., 1.30 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Phot. by Hanfstängl. — Hall XII.

1323. (1246.) Portrait of the artist. Copy. Near the head is the following: EFFIGIES NICOLAI POVSSINI ANDELYENSIS PICTORIS. ANNO AETATIS 56 ROMÆ ANNO IVBILEI 1650.

Canvas. — 0.58 m h., 0.49 m br. — From the Archiepiscopal Palace of Würzburg. — Phot. by Hanfstängl. — The same inscription appears upon the original portrait of the artist by himself, now in the Louvre, which was painted for his friend and patron, Paul Fréart de Chantelon and completed May 29th, 1650. — Cab. 21.

Claude Gelée, called Claude de Lorrain (Lorraine),

born in the Castle of Chamagne near Mirecourt on the Mosel in Lorraine about 1600, died in Rome Nov. 21th, 1682. Pupil of Agostino Tassi in Rome; afterwards influenced by P. Bril.

1324. (407.) Morning landscape; distant view of the mouth of a river; in the middle distance, flocks grazing and beasts of burden passing over a bridge. In the left foreground; Abraham sending forth Hagar, with her son Ishmael;

Sarah looks down from the balcony of the palace. Signed on the left, near the threshold:

CLAUDE GELÉE
ROMA 1668

Canvas. — 1.07 m h., 1.40 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

1325. (416.) Afternoon Landscape. In the background an inlet of the sea; in the middle distance, groups of rocks with cavern passages; in the right foreground, a wall of rock and two trees; in the centre a spring. Hagar kneels in the foreground, near her son Ishmael, while the saving angel approaches. A stag and two hinds are grazing not far off, and, farther back, are two lions, one of which is devouring a hare. The figures and animals are by the hand of the artist himself. Companion-piece to No. 1324.

Canvas. — 1.07 m h., 1.40 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

1326. (391.) Idyllic landscape, sunset. Near a river in the foreground are shepherds and shepherdesses entertaining themselves with music, while a flock is passing through the water to the opposite shore, where, in the shade of a thick-leaved tree, stand the ruins of a Corinthian temple. Signed on the right below:

CLAUDI....
ROME 1676

Canvas. — 0.72 m h., 0.97 m br. — Electoral Gallery of Munich. — Engr. in steel by G. A. Troitzsch and Würthle. — Hall XII.

1327. (399.) View of a Harbor at Sunrise. Upon the shore, at the right, a triumphal arch, similar to that of Titus in Rome, with the well-known inscription; in the middle distance, upon either side, towers at the entrance of the harbour. Sailors are occupied with their cargoes; others are moving beams with levers.

Canvas. — 0.72 m h., 0.97 m br. — Painted for the Elector Ferdinand Maria of Bavaria. — Lith. by K. Auer. Phot. by Hanfstängl. — Hall XII.

Imitator of Claude Lorrain.

1328. (1432.) Landscape of Italian character with a distant view; on the left a huge tree overgrown, below, with ivy. In the foreground, a stag hunt. See No. 1329.

Canvas. — 0.46 m h., 0.36 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cab. 21.

1329. (1433.) Evening landscape with a thick group of trees; on the right: view of a distant country in sunlight,

watered by a river. In the foreground, two men in a boat upon the water. Companion-piece to No. 1328.

Canvas. — 0.46 m h., 0.36 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cab. 21.

Eustache le Sueur,

born in Paris Nov. 1617, died in that city, April 30th, 1655. Pupil of Simon Vouet. Influenced by study of the works of Nic. Poussin.

1330. (413.) Christ in the House of Martha. At his feet kneels Mary, while Martha, standing behind her, makes complaint. On the left; a group of disciples; in the background servants busied in preparing the table.

Canvas. — 1.62 m h., 1.30 m br. — Private property of the King. — Phot. by Hanfstängl. Bought from the Fesch Collection, in 1845, for 2898 scudi. — Hall XII.

1331. (1277.) St. Louis of France at mass, kneeling before the altar. In the transubstantiation of the Host appears the Child. Sketch; oval.

Canvas. — 0.40 m h., 0.32 m br. — Private property of the King. — Phot. by Hanfstängl. — Cab. 21.

Sebastian Bourdon,

born in Montpellier 1616, died in Paris May 8th, 1671. Son of a painter upon glass; pupil of a certain Barthélemy in Paris; studied also in Italy.

1332. (395.) A Roman lime-kiln, with workmen lying about. Behind: the ruin of a tower and the Castle of St. Angelo.

Canvas. — 1.68 m h., 2.40 m br. — Electoral Gallery of Munich. — Hall XII.

Jacques Courtois, called Bourguignon,

born at St. Hippolyte, in the Franche-Comté, 1621, died in Rome, Nov. 14th, 1676. Pupil of his father, Jean Courtois, of Reni and Albani in Bologna, and influenced by P. de Laar and Cerquozzi in Rome. Worked chiefly in Florence and Rome.

1333. (389.) Cavalry retiring after a battle. In the foreground the fallen are being plundered. In the background is the battle-field, enclosed by mountains.

Canvas. — 1.19 m h., 1.85 m br. — Electoral Gallery of Munich. — Hall XII.

1334. (401.) Battle Piece. On the right, three ruined columns; on the left, a bridge in the distance.

Canvas. — 1.19 m h., 1.97 m br. — Electoral Gallery of Munich. — Hall XII.

Charles Le Brun,

born in Paris Feb. 24th, 1619, died in that city Feb. 12th, 1690. Pupil of Perrier (Le Bourguignon), later of Simon Vouet. From 1624 to 1646, worked in Italy under the influence of Nic. Poussin.

1335. (392.) The Magdalen, with folded hands, reading from a book which lies open upon a skull. Half-figure, to the left.

Canvas. — 0.78 m h., 0.58 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall XII.

1336. (420.) St. John the Evangelist, upon the Island of Patmos, sitting upon the eagle, looking upward in a vision of ecstasy, is about to write the Apocalypse. On the left, view of the sea. Full figure, life-size, to the left.

Canvas. 2.00 m h., 0.61 m br. — Obtained, in 1807, by King Maximilian I. for the State Collection. — Hall XII.

1337. (1321.) Portrait of an aged woman, in profile, to the left. Oval.

Canvas. — 0.67 m h., 0.34 m br. — Zweibrücken Gallery. — Cab. 21.

Pierre Mignard,

born in Troyes Nov. 1610, died in Paris May 12th, 1695. Pupil of Simon Vouet. Worked in Rome and Paris.

1338. (1326.) The Virgin, in a red dress and blue mantle, with the Child upon her arm, who presses close to her and clasps, with the left hand, the edge of her dress at the breast. Half-figure, to the right.

Canvas. — 0.77 m h., 0.58 m br. — Derivation unknown. — Engr. in a publication by A. Bloteling. — Hall XII.

Louis le Nain,

of Laon, died in Paris March 23^d, 1648.

1339. (Schl. 1177.) A painter of portraits, painting a lady who sits opposite to him, on his right.

Canvas. — 0.48 m h., 0.59 m br. — Zweibrücken-Gallery. — The attribution follows the inventories, otherwise it is not certain to which of the three brothers the work should be ascribed, whether to Louis, to Antoine, (died March 25th. 1648) or to Mathieu, (died Aug. 20th. 1677). — Cab. 21.

Philip de Champaigne,

born in Brussels 1602, died in Paris Aug. 12th, 1674. Pupil of Bouillon, of Michel Bourdeaux, and of Jaques Fouquiére.

1340. (174.) Portrait of Field-marshal, General Henri de



1340. Philippe de Champaigne



la Tour d'Auvergne, Viscount de Turenne, in habergeon and white sash.

Wood. — 0.78 m h., 0.64 m br. — From the estate of King Maximilian I. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XII.

1341. (1327.) The Virgin, sitting at a window, presses the sleeping Child to her breast. Knee-piece, to the left.

Canvas. — 0.80 m h., 0.63 m br. — Bought in Vienna, in 1815, by King Maximilian I. — Engraved by Ad. Melar. The landscape has been replaced by a glory of rays. — Cab. 21.

Anton Frans van der Meulen,

born in Brüssels 1634, died in Paris Oct. 15th, 1690, where he was court painter. Pupil of Peter Snayers in Brussels. Worked in Brussels and in Paris. After 1665, was one of the retinue of the King of France during his first campaigns.

1342. (388.) The Taking of the city of Dole on the Doubs, in the Franche-Comté, by Louis XIV. upon the march against the Netherlands in the winter of 1668. Upon a hill in the left foreground are seen the King and his followers. In the distance, beyond the river, view of a city.

Canvas. — 1.90 m h., 3.20 m br. — Zweibrücken Gallery. — Engraved by J. van Huchtenburg and A. F. Bauduins, 1685. — Hall XII.

1343. (402.) The Siege of Tournay in Flanders, by the French. In the foreground: camp scenes. See No. 1342.

Canvas. — 1.90 m h., 3.45 m br. — Zweibrücken Gallery. — Engraved by Noël Cochin, 1685. — Hall XII.

1344. (418.) Louis XIV., while bombarding the city of Oudenaerde in Flanders, receives, in the foreground, an ambassador from the hostile general. See No. 1342.

Canvas. — 2.20 m h., 3.18 m br. — Zweibrücken Gallery. — Engraved by R. Bonart (?). Phot. by Hanfstängl. — Hall XII.

1345. (405.) The Taking of Lille. In the left foreground, Louis XIV with his followers. See No. 1342.

Canvas. — 2.20 m h., 3.18 m br. — Zweibrücken Gallery. — Engraved by J. van Huchtenburg and A. T. Baudinus, 1685. — Phot. by Hanfstängl. — Hall XII.

Jean Baptiste Monnoyer,

born in Lille, 1634, became, in 1665, member of the Academy in Paris; died in London Feb. 16th, 1699.

1346. (1324.) Upon a Corinthian cornice, with a frieze in relief, stands an earthen vase with roses, while lilies, campanulas, poppies, vines, sunflowers, etc.

Canvas. — 1.50 m h., 1.14 m br. — Bought by Elector Max Emanuel from Gisbert of Cologne, in 1698. — Phot. by Hanfstängl. — Hall XII.

Gerard de Lairesse,

born in Liege 1641, died in Amsterdam, towards the end of July, 1711. Pupil of his father Reinier, and of Bartholet Flemael; afterwards influenced by the school of Nic. Poussin. Worked in Liege and Amsterdam.

1347. (948.) Allegorical representation from the life of an artist. Boyhood. The Genius of Sculpture points out the image of Minerva to the kneeling youth, while Virtue claims her favor for him. Signed on the left below:

Wood. — 0.71 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 21.

G. Lairesse

1348. (963.) Allegorical representation from the life of an artist. Youth. The young man is led to the statue of Minerva by the Genius of Virtue and Wisdom. Behind is the sitting figure of Success, with wreath and horn of plenty. See No. 1347.

Wood. — 0.71 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 21.

Imitator of Gaspard Dughet,

perhaps Jan Frans Bloemen, called Orizonte, born in Antwerp 1662, died in Rome 1740. Pupil of A. Goubau. Influenced by Gaspar Poussin. Worked in Rome and its vicinity.

1349. (1259.) Hilly landscape with many trees. In the middle distance, on a height, is a ruined castle. On the road in the foreground: two figures in classic costumes, reclining upon the ground.

Canvas. — 0.51 m h., 0.67 m br. — Obtained from the art-dealer, D. Artaria. — Cab. 21.

1350. (1276.) Classic landscape with two reposing figures; in the middle distance a castle on a height.

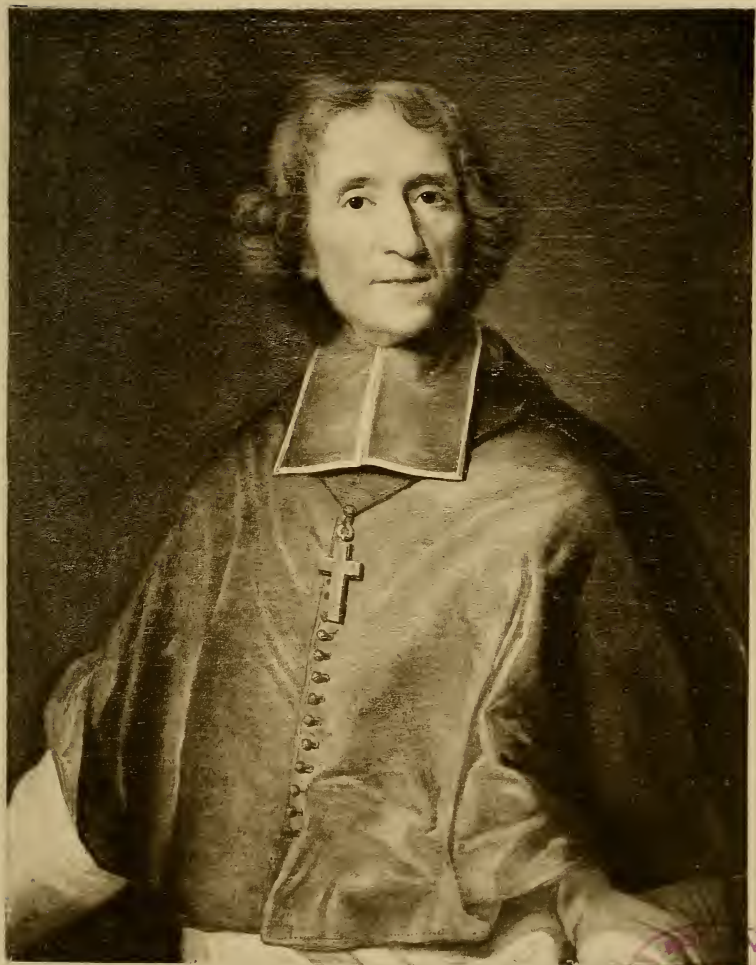
Canvas. — 0.49 m h., 0.65 m br. — Düsseldorf Gallery. — Cab. 21.

1351. (1273.) Classic landscape with reminiscences of the Temple of Vesta at Tivoli. In the foreground, a waterfall, with the figures of four men resting. Companion-piece to the preceding, and of like derivation.

Canvas. — 0.49 m h., 0.65 m br. — Lith. by W. Scheuchzer. — Cab. 21.

Jean Jouvenet,

born in Rouen 1644; after 1661 influenced by study of the works of Nic. Poussin in Paris; died in that city, as officer of the Academy, April 5th, 1717.



1356. Joseph Vivien

1352. (1315.) Portrait of a young ecclesiastic, supporting a book upon his knee with the left hand. In the background, a green curtain.

Canvas. — 0.75 m h., 0.57 m br. — Mannheim Gallery. — Cab. 21.

1353. (1314.) Portrait of Father Louis Bourdaloue, dressed in black, the eyes closed and the folded hands lying upon a table. Breast-piece, to the left.

Canvas. — 0.72 m h., 0.58 m br. — Mannheim Gallery. — Engr. by C. Simonneau. — Cab. 21.

Hyacinthe Rigaud,

born in Perpignan, July 20th, 1659, died in Paris, Dec. 27th, 1734 (1743?). Pupil of his father, Mathias; afterwards of Pezet and Verdier in Montpellier, and after 1681, of Le Brun in Paris. Worked in Paris.

1354. (400.) Portrait of Duke Christian III. of Zweibrücken, as a youth, in armor, with a red sash. Breast-piece.

Canvas. — 0.80 m h., 0.61 m br. — Electoral Gallery of Munich. — Hall XII.

P. Goudreaux,

worked in the beginning of the eighteenth century. Circumstances of his life unknown.

1355. Portrait of the Elector Charles Philip of the Palatinate; full-figure, standing, to the right. A page holds the scarlet mantle lined with ermine. (1724.)

Canvas. — 2.30 m h., 1.56 m br. — From the Archiepiscopal Palace of Bamberg. — Hall XII.

Joseph Vivien,

born in Lyons 1657, died in the Electoral Palace at Bonn 1735. Pupil of Charles le Brun. Worked chiefly at the Bavarian Court.

1356. (398.) Portrait of Archbishop Fénélon de Cambray, with a blue silk tunic over a choir-robe, and a gold cross on a cord about his neck. Breast-piece, full-face.

Canvas. — 0.81 m h., 0.64 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — Hall XII.

1357. (397.) Portrait of the artist, by himself, in an allonge wig and yellow coat with lace cuffs, sitting before a portrait in pastel of the Elector Max Emanuel; his right hand, with the chalk, is raised, the left rests upon a box of colors which lies on his lap. Knee-piece, to the left.

Canvas. — 1.18 m h., 0.94 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall XII.

1358. (411.) Portrait of Elector Maximilian Emanuel of Bavaria, in full armor, over which is a silk mantle. His left hand rests upon the imperial globe, lying upon the table near the electoral hat and helmet. On the left is an easy-chair; in the right foreground, a dog. Full-figure, life-size, to the right.

Canvas. — 2.36 m h., 1.76 m br. — Electoral Gallery of Munich. — Hall XII.

Pierre Subleyras,

born at Uzès 1699, died in Rome May 28th, 1749. Pupil of his father, Mathieu Subleyras; went to Rome in 1728, as pensioner of the King, where, after 1736, he took up his abode.

1359. (1319.) A bishop upon a throne blessing a king who kneels before him. Near the former is a deacon, and, behind the king, three of his retinue. Signed upon the lower step of the throne: *Subleyras*

Canvas. — 0.40 m h., 0.26 m br. — Until 1809 in the Episcopal Palace of Bamberg. — Cab. 21.

1360. (1318.) St Norbert, Abbot of the Order of the Premonstratensians, surrounded by five monks, restores a dead child to life. In the right foreground stands a gardener; on the left kneels a workman.

Paper mounted upon canvas. — 0.40 m h., 0.26 m br. — From the former Episcopal Palace at Bamberg. — Cab. 21.

1361. (1317.) Portrait of an aged bishop with pluvial and mitre, looking upwards. Breast-piece, to the right.

Canvas. — 0.67 m h., 0.52 m br. — From the former Episcopal Palace of Bamberg. — Cab. 21.

François le Moine (Lemoine),

born in Paris 1688, died in that city June 4th, 1737. Pupil of Louis Galloche; studied in Italy between 1723 and 1726.

1362. (404.) A hunting party of cavaliers and ladies taking refreshment in the open air, near a mill. In the centre is an opening in the forest with a distant view. Signed on the left below: *f Lemoine.*

Canvas. — 2.09 m h., 1.84 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

Alex. François Desportes,

born in Champigneul (Champagne) Feb. 24th, 1661, died in Paris April 15th, 1743. Pupil of the Flemish painter of animals, Nicasius in Paris.

1363. (Schl. 1089.) Still Life. Upon a table are a ham, a pie, a tin vessel, bread and a basket of cherries; upon a smaller table, radishes. A dog is sniffing the ham.

Canvas. — 0.70 m h., 0.91 m br. — Zweibrücken Gallery. — Cab. 21.

1364. (Schl. 1088.) Still Life. Upon a marble table are oysters, small fish, cheese, bread, wine and various vessels. A cat reaches for an oyster.

Canvas. — 0.70 m h., 0.91 m br. — Zweibrücken Gallery. — Cab. 21.

Nicolas Largillière,

born in Paris Oct. 20th, 1656, died in that city March 20th, 1746. Pupil of Ant. Goubau in Antwerp; received into the Guild of St. Luke in that city in 1672; worked in England between 1674 and 1678; afterwards in Paris. Became Chancellor of the Academy in 1743.

1365. (1313.) Portrait of a lady, richly dressed, with hair curled and powdered, wearing a blue silk mantle, and, upon the left breast, a bouquet of flowers.

Canvas. — 0.80 m h., 0.63 m br. — Obtained during the reign of the Elector Charles Theodore. — Hall XII.

Antoine Pesne,

born in Paris May 23^d, 1683, died in Berlin Aug. 5th, 1757. Pupil of his father, Thomas Pesne, and of his uncle, Charles de la Fosse in Paris. Worked chiefly in Berlin.

1366. (390.) A girl with a straw hat upon her head, her right hand resting upon a basket of vegetables. Half-figure, to the left. Signed upon the left, below:

Pesne fecit

Canvas. — 0.73 m h., 0.46 m br. — Derivation unknown. — Phot. by Hanfstängl. — Cab. 21.

Unknown Painter.

1367. (1316.) Portrait of a woman in profile, looking downwards, wearing a white head-dress bordered with red, and a thin black handkerchief over a white stomacher.

Canvas. — 0.61 m h., 0.46 m br. — From the Castle of Neuburg on the Danube. — Cab. 21.

Claude Joseph Vernet,

born in Avignon Aug. 14th, 1714, died in Paris Dec. 3^d, 1789. Pupil of his father, Antoine V., and after 1732, of the marine painter Bernardino Fergioni in Rome; went from that city to Paris in 1753, where he became member of the Academy and, in 1766, Councillor.

1368. (394.) View of an Inlet. Upon a terrace surrounded by a balustrade, men and women are entertaining themselves with dancing and conversation. At the left, opposite, on the farther side of the inlet, is a cliff with fortifications. Signed, on the right below, *J. Vernet. f. Roma*
1748

Canvas. — 0.74 m h., 0.97 m br. —
Zweibrücken Gallery. — Cab. 21.

1369. (396.) Evening landscape, with a view of the Imperial Palaces of Rome. In the foreground, an inlet with boats, fishermen and people looking on. Signed upon a rock at the left, with name and date (1748), like the preceding companion-piece.

Canvas. — 0.74 m h., 0.97 m br. — Zweibrücken Gallery. — Cab. 21.

1370. (419.) A harbor in the mist at sunrise. On the right are steep cliffs, beyond is a city; in the foreground, fishermen and idlers. Signed on the left, *Joseph Vernet*
f. Roma
1748.

Canvas. — 0.57 m h., 1.36 m br. — Zweibrücken Gallery. — Hall XII.

1371. (403.) A seaport town burning in a moonlight night, harbor and sea filled with vessels and boats. On the right, a ruined gate-tower. Companion-piece to No. 1370; probably painted in 1748.

Canvas. — 0.57 m h., 1.36 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Hall XII.

1372. (412.) Storm at sea upon a rocky coast with a light-house tower. A three-masted vessel is in danger of sharing the fate of a wreck, hemmed in by the cliffs on the left, which people are occupied in trying to save. In the foreground are a

woman in a swoon and three men.

Signed on the right below:

J. Vernet. 1760

Canvas. — 0.51 m h., 0.65 m br. — Zweibrücken Gallery. — Hall XII.

1373. (410.) An inlet of the sea; on the left, a rock grotto; on the right, a seaport town; in the centre, a sailing vessel. In the foreground, fishermen and a couple looking on. Signed and dated like the preceding.

Copper. — 0.46 m h., 0.68 m br. — Zweibrücken Gallery. — Hall XII.

1374. (414.) A thunder-storm at sea. Cliffs on the right; in the middle distance, a fort; on the left, the open sea. A vessel is in danger of being wrecked. In the foreground, people are being saved from a stranded vessel. Signed on the right below, upon a piece of rock above the breakers:

*J. Vernet. &
1770.*

Canvas. — 1.15 m h., 1.65 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall XII.

Jean Baptiste le Prince,

born in Metz 1733, died at Saint-Denis-du-Port, near Lagny-sur-Marne, Sept. 30th, 1781. Pupil of François Boucher. Worked in Paris and St. Petersburg.

1375. (1240.) Upon a garden seat sits an old man asleep with his young wife, whom he holds by a ribbon tied about her arm; meanwhile a young man, from the shrubbery on the left, stoops over the lattice and kisses her hand. Upon the ground in front lie a guitar, a sword and an open book. Signed on the left below:

Le Prince. 1774.

Canvas. — 0.72 m h., 0.90 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 21.

Jean Baptiste Siméon Chardin,

born in Paris Nov. 2^d, 1698, died in that city Dec. 6th, 1776. Pupil of N. N. Coypel; worked in Paris.

1376. (Schl. 1061.) A cook, sitting upon a chair, her hands, holding a knife and a turnip, lying in her lap. On the right: chopping-block and vessels; on the left: fruit. Signed on the right below:

chardin

Canvas. — 0.45 m h., 0.36 m br. — Zweibrücken Gallery. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Cab. 21.

Jean Baptiste Greuze,

born at Tournus, near Mâcon, Aug. 21st, 1725, died in Paris March 21st, 1805. Pupil of Gromdon in Lyons. Worked in Paris.

1377. (1320.) Portrait of a young girl, her head lying upon the back of a chair which is upholstered in yellow. She wears a light blue dress, cut low, with a white neckerchief loosely fastened; her light brown curly hair is tied with white ribbon, and in it are rose-buds.

Canvas. — 0.39 m h., 0.32 m br. — Bought, in 1812, by King Maximilian I. — Phot. by Hanfstängl. — Cab. 21.

English Painter about 1780.

1378. (860.) Evening landscape, autumn. Fishermen's huts by the side of water, upon which are people in a boat.

Wood. — 0.26 m h., 0.42 m br. — Came into the Royal Gallery, about 1818 or 19, as a Rembrandt, from the art-dealer J. B. Gresser in Wiel, Canton St. Gallen. — Cab. 21.



1377. Jean Baptiste Greuze

LATER GERMAN PAINTERS.

Hall XII. — Cabinet 22.

Christopher Schwarz,

born near Ingolstadt 1550, died in Munich April 15, 1592. Pupil of Melchior Bocksberger. Influenced by the works of Tintoretto and Titian in Venice. Worked in Munich.

1379. (122.) The Family of the Artist. The father sits in an easy-chair; the mother, standing, to the right, lays her left hand upon the shoulder of her little son, who is offering to his father a plate of cherries.

Canvas. — 0.85 m h., 1.11 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall XII.

1380. (114.) The Virgin enthroned upon clouds, with the Child standing upon her lap; he holds in the hand a rose. Angels sing the Regina coeli.

Wood. — 1.98 m h., 1.51 m br. — From the Cloister Church of Raitenhaslach. — Phot. by Hanfstängl. — Hall XII.

1381. (105.) St. Jerome, kneeling, to the left, before a crucifix, and castigating himself with a stone upon the naked breast. In the background, the lion; upon the ground, the cardinal's hat. Upon the reverse: the Angel of the Annunciation, turned to the left, the right hand uplifted, and in the left, the lily. Above: a glory of angels. Right wing-piece to No. 1380.

Wood, curved above. — 1.85 m h., 0.66 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XII.

1382. (104.) St. Catharine, looking upwards, the left hand upon the breast, the right resting upon the sword; on the ground lies the broken wheel. Upon the reverse: the Virgin, kneeling before the prayer-desk, is about to receive the Annunciation. On the right, above, in a glory of Angels, is the Dove. Full-figure. Left wing-piece to No. 1380.

Wood, curved above. — 1.85 m h., 0.66 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XII.

Johann Rottenhammer,

born in Munich 1564, died in Augsburg 1623. Pupil of his father Thomas, and of Hans Donauer in Munich; later under the influence of Tintoretto in Venice. Worked in Venice, Munich and Augsburg.

1383. (766.) The Judgment of Paris. In the centre, Venus, with Cupid, receiving the apple; on the right, behind Paris, is Mercury. Inscribed on the right below: 1605
J. Rottenhammer
P. in Venetia

Copper. — 0.21 m h., 0.29 m br. — Mannheim Gallery. — Cab. 22.

1384. (774.) The Last Judgment; a composition with many figures.

Copper. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 22.

1385. (765.) Diana, surprised at the bath by Actaeon.

Copper. — 0.17 m h., 0.26 m br. — Mannheim Gallery. — Cab. 22.

1386. (763.) The Holy Family and St. Elizabeth with St. John, surrounded by angels; in a landscape. The landscape and the flowers are by J. Brueghel.

Copper. — 0.26 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 22.

1387. (775.) Two groups of children dancing and making music, above whom Cupid, floating in the air, strews flowers. Landscape, flowers and animals by J. Brueghel.

Copper. — 0.26 m h., 0.30 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 22.

1388. (773.) The Marriage at Cana. A magnificent feast in the Venetian style. In the right corner, two children eating a melon.

Copper. — 0.37 m h., 0.56 m br. — Mannheim Gallery. — Cab. 22.

Adam Elsheimer,

born at Frankfort on the Main, March 1578. Pupil of Ph. Uffenbach in Frankfurt; was in Rome before 1600; influenced in Venice by Rottenhammer; died in Rome, perhaps in 1620.

1389. (772.) Hermes, apparently in obedience to the orders of Zeus, who floats above him, leads away from a procession a richly dressed woman, holding a golden apple in her right hand. According to Sandrart this allegorical representation signifies the sacrifice made by men for the fulfilment of their desires.

Copper. — 0.30 m h., 0.42 m br. — Mannheim Gallery. — Engraved by Martini. — Comp.: Bode, Studien, p. 263, 278. — Cab. 22.



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1389. Adam Elsheimer

1390. (776.) The Burning of Troy. In the foreground are various groups of Trojans flying towards the vessels. On the left, in front, Aeneas with Anchises, Ascanius and Creusa, with followers. In the middle distance is seen the Trojan horse. Night-piece.

Copper. — 0.36 m h., 0.50 m br. — Mannheim Gallery. — Comp.: Bode, St. 270, 279. — Cab. 22.

1391. (778.) The Flight into Egypt. In the foreground St. Joseph, with a lighted torch, walks near the Virgin who, with the Child, sits upon the ass. In the left middle distance, under large shade trees, are shepherds, with their flocks, about a fire. In the starry sky is the full moon, which is reflected in the water. The original of many repetitions.

Copper. — 0.31 m h., 0.42 m br. — Electoral Gallery of Munich. — Engr. by H. Goudt. — Cab. 22.

1392. (781.) The preaching of John the Baptist. Among the listeners on the right are two mounted soldiers; on the left, two men from the East, in rich garments. Background: an oak wood, the middle part of which has been recently repainted. This picture is perhaps by an imitator of Elsheimer.

Copper. — 0.40 m h., 0.55 m br. — Electoral Gallery of Munich. — Comp.: Bode, St. p. 279. — Cab. 22.

1393. (746.) St. Laurence being stripped of his clothing preparatory to his martyrdom. On the left a soldier holds the gridiron upright. Upon the reverse: The lower part of a St. Christopher, by an earlier painter.

Wood. — 0.58 m h., 0.49 m br. — Electoral Gallery of Munich. — Engr. by Soutmans. Etched by B. H. Lengin. — Comp.: Bode Studien, p. 253. — Cab. 22.

1394. (836a.) A hilly landscape with cattle in the foreground. In the valley at the left, swans upon a pond bordered by many trees. Two wild ducks are flying in the air.

Copper. — 0.08 m h., 0.11 m br. — Mannheim Gallery. — Comp.: Bode, Jahrbuch der k. preuss. Kunstsammlungen I. 1880. p. 247. Studien, p. 279. — Cab. 22.

Imitator of Elsheimer.

1395. (836c.) Hilly landscape watered by a river. In the left foreground, under the trees, is John the Baptist in the attitude of prayer. Companion-piece to the preceding.

Copper. — 0.08 m h., 0.11 m br. — Mannheim Gallery. — Comp.: Bode, Studien, p. 279. — Cab. 22.

Imitator of Elsheimer.

1396. (154.) Christ bearing the Cross.

Wood. — 0.43 m h., 0.57 m br. — Derivation unknown. — Cab. 22.

Johann Georg Fischer,

born in Augsburg 1580, died in Munich 1643, as painter to the Electoral Court of Bavaria.

1397. (770.) The Seizure of Christ. Evil spirits come to the assistance of the guards, and, at sight of the Saviour, fall down affrighted.

Parchment mounted upon wood. — 0.40 m h., 0.46 m br. — On the right below, is a spurious monogram of Dürer. Painted, according to the Latin inscription, in 1633, after a pen-drawing by Dürer in the Breviary of Emperor Maximilian. — Cab. 22.

Caspar Netscher,

born in Heidelberg 1639. Pupil of the still-life painter, Koster of Arnheim, afterwards of Ter-Borch in Deventer. Worked in the Hague, where he died Jan. 15th, 1684.

1398. (777.) A Musical Entertainment. A woman, in a white satin dress, sits at a table singing; on the right side stands a young lady with her lap-dog in her arms; opposite sit a lute-player, and a singer. Signed *Netscher f. 1665* on the left below, upon the case of the instrument:

Canvas. — 0.51 m h., 0.46 m br. — Mannheim Gallery. — Lith. by L. Quaglio and by J. Wölffle. Phot. by Hanfstängl. — Cab. 22.

1399. (780.) A young lady giving a piece of cake to her parrot, which she has taken upon her right hand from a cage standing at the left. Behind is a page with a silver plate. Upon the window-frame is a fine piece of tapestry which leaves visible the first three letters: M. D. C. of the date, cut in the parapet. Signed on the left below: *Netscher. Aö 1666.*

Wood. — 0.46 m h., 0.37 m br. — Mannheim Gallery. — Lith. by J. Fertig. Phot. by Hanfstängl. — Cab. 22.

1400. (769.) Bathsheba about to enter the bath. An aged servant hands her a letter, and a page, behind her, holds a box of ornaments. In the left background King David looks on from the terrace of a palace. Signed on the right below: *Netscher fecit Anno 1667.*

Wood. — 0.44 m h., 0.37 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 22.

1401. (961.) Night Scene. A boy, sitting at a table near a lighted lamp, playing a shepherd's pipe. Knee-piece. Signed on the left below: *C Netscher f. 1668.*

Copper. — 0.15 m h., 0.13 m br. — Derivation unknown. — Lith. by Strixner. — Cab. 22.



1398. Caspar Netscher

1402. (782.) A shepherd, crowned with ivy and holding upon his lap a girl, sits near a fountain which is decorated with a group of cupids. Behind them a goat and a kid. Signed on the left below: *Netscher fec.*

Canvas. — 0.54 m h., 0.45 m br. — Mannheim Gallery.
— Lith. by J. Wöffe. Phot. by Hanfstängl. — Cab. 22.

1681

Johann Lingelbach,

born in Frankfort on the Main 1623, died in Amsterdam, 1687. Travelled in Holland between 1640 and 1642; was in France until 1644, in Italy until 1650. Influenced by Wynants; in figures, imitated Ph. Wouwermann.

1403. (1025.) The Haymakers. On the right a wagon is being loaded with hay; on the left are workmen eating their meal. In the background, a wide plain enclosed by low hills. Signed on the left below: *J. Lingelbach*

Canvas. — 0.52 m h., 0.46 m br. — Zweibrücken Gallery.
— Phot. by Hanfstängl. — Cab. 22.

Abraham Mignon,

born in Frankfort on the Main, June, 1640, died in Wetzlar, 1679. Pupil of Jacob Marrel of Utrecht, afterwards of Jan Davidsz de Heem.

1404. (108.) A basket, filled with fruit, at the foot of a young oak tree; near it two goldfinches and a titmouse. On the right, fishing implements with young fish hanging upon cords. Signed on the left below, upon a stone: *Ab. Mignon. fec.*

Canvas. — 0.62 m h., 0.74 m br. —
Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 22.

1405. (109.) Flowers in a grotto near the trunk of a tree; round about are birds and insects.

Canvas. — 1.02 m h., 0.83 m br. — Mannheim Gallery. — Cab. 22.

Joachim von Sandrart,

born in Frankfort on the Main May 12th, 1606, died in Nuremberg Oct. 14th, 1688. Pupil of Gerh. Honthorst in Utrecht. Influenced by Rubens and Tintoretto. Worked chiefly in Nuremberg.

1406. (1288.) Portrait of a woman dressed in black, with a white, turned over collar and a cap trimmed with pearls and colored ribbon. Breast-piece, to the left.

Canvas. — 0.67 m h., 0.53 m br. — Mannheim Gallery. — Hall XII.

Christopher Paudiss (Pauditz),

born 1618 in Lower Saxony, died in Freising 1666 or 67. Studied in the School of Rembrandt. Subsequently became Court Painter to Duke Albert Sigmund of Bavaria, Bishop of Freising and Ratisbon.

1407. (133.) A Lute Player. Breast-piece, to the left.

Canvas. — 0.66 m h., 0.52 m br. — Derivation unknown. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall XII.

Johann Carl Loth,

born in Munich 1632, died in Venice Oct. 6th, 1698. Pupil of his father, Johann Ulrich. Influenced in Rome by Caravaggio; in Venice by Pietro Liberi of Padua.

1408. (100.) St. Dominick, receiving the rosary from the Virgin, while angels crown her with roses, and St. Rosa, wearing the crown of thorns, takes the Child in her arms.

Canvas. — 2.95 m h., 1.95 m br. — From the Cloister of Tegernsee. — Phot. by Hanfstängl. — Hall XII.

1409. (115.) The Protecting Angel, Raphael, with a boy, points upward to the Trinity appearing in the heavens, while St. Michael, with the flaming sword, drives the demons down into the abyss.

Canvas. — 2.96 m h., 1.95 m br. — From the Cloister of Tegernsee. — Hall XII.

1410. (1292.) Agrippina, the mother of Nero, is borne to the shore still living. Beyond is the vessel in which, according to the order of her son, she was to have been killed by the giving way of the timbers. Full-figure, life-size.

Canvas. — 1.82 m h., 3.35 m br. — Düsseldorf Gallery. Hall XII.

Johann Heinrich Roos,

born at Otterndorf, in the Rhenish Palatinate, Oct. 27th, 1631, died in Frankfort on the Main Oct. 3^d, 1685. Pupil of Karel Dujardin, and of Barent Graat in Amsterdam. Worked in Italy and, chiefly, in Frankfort on the Main.

1411. (768.) A brown bull and a number of sheep reposing in a ruin. Signed on the right *JRoos fecit* below:

Canvas. — 0.47 m h., 0.37 m br. — Mannheim Gallery. — Hall XII.

1412. (172.) A flock reposing at sunset in a landscape where are seen the ruins of a temple. An old shepherd, at

whose feet are wife and child, is drinking from a gourd. Signed on the right below:

Canvas. — 0.65 m h., 0.76 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Cab. 22.

Roos fecit 1665

1413. (107.) Rocky Landscape. A white bull going through shallow water threatens with his horns a barking dog held back by a boy. Signed on the right, upon a log of wood:

Canvas. — 1.15 m h., 1.30 m br. — Electoral Gallery of Munich. — Lith. by R. Eberle. — Hall XII.

*Roos. fe
1668*

1414. (112.) Evening Landscape. A young shepherd reposing with his flock in the shadow of Roman ruins, and listening to the song of a shepherdess. Signed on the left, upon the fragment of a cornice, like the preceding picture. Companion-piece to 1413.

Canvas. — 1.15 m h., 1.30 m br. — Obtained by Elector Charles Theodore. — Hall XII.

1415. (147.) Landscape, with cattle among the ruins of tombs and castles. A woman sits near a braying ass, suckling her child. Signed on the right below, upon a stone:

Canvas. — 0.55 m h., 0.66 m br. — Mannheim Gallery. — Lith. by J. Wölffle. — Cab. 22.

Roos fec. 1675

1416. (134.) The Breaking up of an Army Encampment. Amidst the group in the foreground, by the commissary tent, is a lady upon horse-back, with her lap-dog. In the distance on the left, a town in flames. Signed on the right-below, upon a barrel:

Canvas. — 0.68 m h., 1.12 m br. — Düsseldorf Gallery. — Cab. 22.

*Roos fecit
1677*

1417. (145.) Italian Landscape. Cows, goats and sheep, reposing among ruins and heaps of débris. Signed on the right below, upon the trunk of a tree:

Canvas. — 0.95 m h., 1.55 m br. — Zweibrücken Gallery. — Hall XII.

Roos fe

1418. (130.) Italian Landscape. The ruins of the Temple of Vespasian, with herdsmen and cattle reposing. Signed towards the left below, upon a stone like the preceding.

Canvas. — 0.95 m h., 1.53 m br. — Zweibrücken Gallery. — Hall XII.

1419. (126.) Italian landscape with herdsmen, cows, sheep and goats. Companion-piece to No. 1418.

Canvas. — 0.95 m h., 1.58 m br. — Zweibrücken Gallery. — Hall XII.

Joseph Werner,

born in Berne 1637, died in that city 1710. Pupil of M. Merian in Frankfort; later of C. Maratti in Rome. Worked in Rome, Paris, Augsburg and Berne.

1420. (135.) Allegory of Avarice. Mercury, bearing a shield, and led by two hags, receives a helmet containing gold and precious stones from two nymphs among eight. Opposite to these latter are two aged figures.

Canvas. — 0.73 m h., 1.03 m br. — Electoral Gallery of Munich. — (Comp.: Nagler, Künstler-Lexicon XXI. p. 305.) — Cab. 22.

Johann Michael Bretschneider,

from Aussig in Bohemia; worked in Prague in the beginning of the 18th century.

1421. (1416.) A Musical Entertainment. In a Renaissance hall sit three cavaliers and two ladies around a table, playing and singing; a page is bringing refreshments. On the right and left are other groups in conversation. In the middle foreground, two girls playing with a dog.

Wood. — 0.76 m h., 1.06 m br. — Zweibrücken Gallery. — Cab. 21.

Andreas Wolf,

born in Munich 1652, died in that city April 9th, 1716. Pupil of his father, Jonas Wolf, and of the sculptor, Balth. Ableitner.

1422. (169.) Portrait of the artist by himself, in dark garments and black head dress. Breast-piece, to the right.

Canvas. — 0.50 m h., 0.36 m br. — Private property of the King. — Cab. 22.

Franz Joachim Beich,

born in Munich 1665 or 66, died in that city 1748. Pupil of his father Wilhelm Beich.

1423. (138.) Morning landscape with view of an inlet of the sea, enclosed partly by steep and partly by level shores.

Canvas. — 0.88 m h., 1.61 m br. — Electoral Gallery of Munich. — Hall XII.

1424. (162.) Evening landscape, with view of a river and, in the far distance, hazy mountains. Companion-piece to No. 1423.

Canvas. — 0.88 m h., 1.61 m br. — Electoral Gallery of Munich. — Hall XII.

Johann Kupetzky,

born at Pössing in Upper Hungary, 1666, died in Nuremberg 1740. Pupil of the painter Claus, in Lucerne. Worked in Vienna, Rome, Nuremberg and elsewhere.



1426. Balthasar Denner





1425. (1289.) Portrait of a woman, with a blue head-dress, looking over her left shoulder out of the picture; the left hand rests upon her breast; in her right is a book. Half-figure.

Canvas. — 0.75 m h., 0.61 m br. — Phot. by Hanfstängl. — The attribution of this picture is doubtful; it rather appears the work of a pupil of Sandrart. — Hall XII.

Balthasar Denner,

born in Hamburg Nov. 15th, 1685, died in Rostock April 14th, 1749. Received his first lessons from a teacher of drawing named Ammama in Altona; pursued his studies in Berlin, at the Academy and by independent efforts.

1426. (767.) Portrait of an old man, dressed in fur, with a cap of purple velvet. Breast-piece, to the right. Signed on the right below: DENNER FEC.

Copper. — 0.36 m h., 0.31 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 22.

1427. (779.) Portrait of an old woman dressed in fur, with a gray head-dress lined with white. Breast-piece, to the left. Companion-piece to the preceding. Signed on the left below: DENNER FEC.

Copper. — 0.36 m h., 0.31 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 22.

Gertrude Metz,

born in Cologne about 1750. Pupil of her father, Joh. Mart. Metz; influenced afterwards in Düsseldorf by the works of Rachel Ruysch. After 1781 was with her father in England. Date of her death unknown.

1428. (1365.) Flowers in a brown vase; near them, upon the marble slab of the table, a birds nest with eggs. Signed upon the corner of the slab:

M. Gertrudis Metz. F. Canvas. — 0.55 m h., 0.44 m br. — Mannheim Gallery. — Cab. 22.

1429. (1366.) Fruit Piece. Peaches, grapes, a cut melon, an ear of corn, plums, etc., on a marble table slab, upon which, at the right, is the signature, like that of the preceding companion-piece.

Canvas. — 0.55 m h., 0.43 m br. — Mannheim Gallery. — Cab. 22.

Anton, Raphael Mengs,

born at Aussig, in Bohemia, May 12th, 1728, died in Rome June 29th, 1779. Pupil of his father, Ismael Mengs. After 1740, influenced by study of the classic masters in Italy.

1430. (155.) Portrait of a Capuchin monk, (according to tradition, Peter of Viterbo), with a white beard; a stick in his left hand. Breast-piece, to the right.

Wood. — 0.66 m h., 0.48 m br. — Bought, in 1692, by Elector Charles Theodore, for 4000 guldens. Etched by B. Weiss, 1794, and by M. Kellerhoven. Engr. by J. P. Pichler, 1797, and by F. Michelis. Lith. in two sizes by F. Piloty. — Hall XII.

1431. (153.) Portrait of the artist by himself, in a red coat, with brushes and palette in the left hand. Breast-piece, to the right.

Wood. — 0.69 m h., 0.55 m br. — Bought by the Crown Prince, in 1718, from the estate of Count Leopold Ant. Firmian in Salzburg. — Lith. by M. Franck. Phot. by Hanfstängl. — Hall XII.

Maria Angelica Kauffman,

born at Schwarzenberg on the Ach, in Bregentz, Oct. 30th, 1741, died in Rome Nov. 5th, 1807. Pupil of her father, Joseph Kauffman. Worked in London and in Rome.

1432. (152.) Portrait of the artist by herself, to the right, with a crayon-holder in her hand, which rests upon a portfolio. Signed:

Canvas. — 0.63 m h., 0.51 m br. — Came to the State in 1835, from the private collection of the King. — Etched by B. Weiss, 1800. Lith. by M. Franck. — Phot. by Hanfstängl. — Hall XII.

Angelica Kauffman.
Pinx. 1784.

Anton Graff,

born at Winterthur in Switzerland Nov. 18th, 1736, died in Dresden June 22^d, 1813. Pupil of John Ulrich Schellenberg.

1433. (157.) Portrait of the artist by himself, in a reddish-brown coat, with a brush in his hand. Breast-piece, to the right.

Canvas. — 0.62 m h., 0.51 m br. — Came to the State in 1835 from the private collection of the King. — Phot. by Hanfstängl. — Repetition of the portrait, painted for the bookseller Reich, in Leipzig, which is now in the University Library of that city. — Hall XII.



INDEX.

(The numbers given are those of the paintings.)

- A**elst Willem van 620
 Albani Francesco, Schule 1186. 1187
 Albertinelli Mariotto 1057
 Allegri Ant. (Correggio) 1094. 1095
 Allegri A. Sch'l & Succ. 1096. 1098
 Allori C. (Bronzino d.J.) 1201—1204
 Alsloot Denis van 678
 Altdorfer Albrecht 288—291. 293
 Amerighi (Caravaggio) 1234—1336
 Antolinez José 1310. 1311
 Apt Ulrich the Elder 292. 292a
 Arpino Cav. d' (Gius. Cesari), 1215
 Artois (Arthois) Jaques 939. 940
 Asselyn Jan 589. 590

Backer A. Jakob 351. 352
 Bakhuysen Lodowyck 610
 Baldung Hans (Grien) 286. 287
 Balen Hendrik van 708—716
 Bamboccio (Piet. van Laar) 494. 495
 Barbieri (Guercino) 1180—1182
 Barbieri (Guercino) Copie 1183
 Barroccio Federigo 1104. 1105
 Bartholomew M. of Boiss. 48—50
 Basaiti Marco 1031. 1032
 Bassano Jacopo (da Ponte) 1147—1149
 Bassano Leandro 1150. 1151
 Bassano School 1152
 Bassetti Marcantonio 1160
 Batoni Pietro (Hall of Founders 4) 1276
 Bazzi Giov. Ant. (Sodoma) 1073. 1074
 Beccafumi Domenico 1076
 Beerstraeten Jan 609
 Bega Cornelis 382
 Beham Bartel 267. 268? 269?
- Beich Franz Joachim 1423. 1424
 Bellini Gentile 1030?
 Belotto Bern. (Canaletto) 1267—1270
 Belucci Antonio 1262. 1263
 Berchem Nicolas 592—598
 Berettini Pietro (da Cortona) 1220
 Beyeren Abraham van 628. 629
 Biset Karel Emanuel 934
 Bles Herri (met de) 129. 145. 146
 Bles Herri School 147
 Bloemaert Abraham 306. 307
 Boccaccino Boccaccio 1029
 Bockhorst Jan van 820. 821
 Boel Pieter 968—971
 Bol Ferdinand 338. 339. 340—342?
 Bolognese School of the Carracci.
 1205—1210
 Bondone Giotto di 981—983
 Bordone Paris 1120—1121
 Bordone Copy 1122
 Both Jan 583—588
 Botticelli Sandro 1010
 Bourdon Sebastien 1332
 Bouts Dierick 107—113
 Brakenburgh Richard 387
 Breenberg Bartholom. 527—529
 Breklenkam Quirin 385. 386
 Brescianino Andrea del 1075
 Brescia Sch'l of, about 1540. 1088
 Bretschneider Joh. Mich. 1421
 Breu (Brew, Prew) Georg 228
 Bril Paul 675. 676
 Bronzino Jr. (Allori) 1201—1204
 Brouwer Adriaen 879—896
 Brueghel Pieter Jr. 679

- Brueghel Jan Sr. 680—705
 Brueghel Jan & Balen 708—716
 Brueghel Jan Jr. 706
 Brun Charles le 1335—1337
 Bruyn Bartholomew 68—87. 88? 89?
 Bruyn Bartholomew School 90
 Buonvicino Aless. (Moretto) 1123
 Burgkmair Hans 220—222. 225—227

C
 Cagnacci Guido 1193. 1194. 1195?
 Caliari Paolo (Veronese) 1133—1137
 Caliari Paolo School 1138—1146
 Camphuyzen Dirk Raph. 471?
 Canaletto Bernardo 1267—1270
 Candid Peter 667
 Canlassi Guido 1193. 1194. 1195?
 Cano Alonso 1301
 Cantarini Simone 1216. 1217
 Capelle Jan van der 611
 Capriolo Domenico, Copy, 1119
 Caravaggio (Amerighi) 1234—1236
 Cardì Lodovico (Cigoli) 1200
 Careño de Miranda Juan 1302
 Carracci Annibale 1166—1169
 Carracci Lodovico 1164. 1165
 Carracci School 1205—10
 Carrucci Jacopo (da Puntormo) 1090
 Castiglione Giov. Bened. 1250 1251
 Cavedone Giacomo 1188. 1189
 Cerquozzi Michelangelo 1249
 Cesari Gius. (Cav. d'Arpino) 1215
 Champagne Phil. de 1340. 1341
 Chardin Jean Bapt. Siméon 1376
 Cignani Carlo 1259—1261
 Cigoli (Lodovico Cardì) 1200
 Cima da Conegliano 1033
 Cimabue School 979. 980
 Claasz Pieter (CP) 974?
 Claude Lorrain (Gelée) 1324—1327
 Claude Lorrain Imit. 1328. 1329
 Cleef Joost van 660?
 Clouet Jean (Jehannet) 1314
 Clouet François 1315
 Codde Pieter 365
 Coello Clodio 1309
 Collaert J. 942
 Cologne, School of abt. 1520. 92. 93
 Comp. Master of the Holy. 43—47
 Conegliano Cima da 1033
 Coquez Gonzales 934?
 Cornelisz Corn. v. Haarlem 303
 Correggio (Ant. Allegri) 1094. 1095
 Correggio Sch'l & Succ. 1096—1098
 Cortona Pietro Berettini da 1220
 Cosimo Piero di 1016
 Cossiau Jan Joest van 950
 Costa Lorenzo Manner 1078
 Courtois (le Bourguignon) 1333. 1334
 Coxie (Coxcyen) Mich. van 97. 98
 Crabeth Adrien 1316?
 Crabethje (Jan Asselyn) 589. 590
 Craesbeeck Joost van 897
 Craenach Lucas Sr. 270—280
 Crayer Gaspar 869—871
 Credi Lorenzo di 1017
 Credi Lorenzo di (Copie) 1018
 Culmbach Hans von 254—257
 Culmbach Hans von (Art.) 258. 259
 Cuyp Albert 474. 475

D
 David Gerard 117? 118?
 Decker Cornelis 560. 561
 Denner Balthasar 1426. 1427
 Desportes Alex. Franc. 1363. 1364
 Diepenbeeck Abraham 817. 818
 Does Jacob van der 479
 Does Simon van der 480. 481
 Dolce Carlo 1224—1230
 Domenichino (Zampieri) 1176—1179
 Dou Gerard 393—408
 Douffet Gerard 872—877
 Douffet Gerard Art. 878
 Duck Jacob 366—368
 Dünwegge Victor & Heinr. 63. 64
 Dürer Albrecht 236—250
 Dürer Albrecht School 251.
 Dürer Albrecht Copies 252. 253
 Dughet G. Imit. 1349—1351
 Dutch, about 1500. 122—124
 Dutch, about 1510. 125—127
 Dutch, about 1520. 128—130. 131
 Dutch, about 1530. 160—165
 Dutch, about 1540. 166—168
 Dutch, about 1600. 305
 Dutch, about 1640. 318. 534
 Dutch, about 1650. 555. 556. 565

Dyck Anthony van 822—863
Dyck School & Succ. 864—867

Eeckhout Gerbr. v. d. 348—350
Elsheimer Adam 1389—1394
Elsheimer Succ. 1395. 1396
English, about 1780. 1378
Everdingen Allart van 566—568
Everdingen Succ. 567
Eyck Hubert van Copies 97, 98
Eyck Jan van Copy 99
Eyck Jan van School 219

Fabritius Barent 346
Fabritius Carel 344. 345
Ferrarese, about 1480. 1023
Ferri Ciro 1221 1222
Feselen Melchior 294. 295
Feti Domenico 1238
Fiammingo (Paolo Franceschi) 1159
Filippo Lippi 1005—1007
Filippino Lippi 1008. 1009
Fischer Johann Georg 1397
Flemish, about 1620. 671
Flemish, of 1625. 672
Flemish, about 1650. 935
Flemish, about 1690. 975
Flinck Govart 343
Florentine, about 1380 985
Florentine, 1400—1450, 996—1000.
1019
Floris Frans (de Vriendt) 662. 1093?
Franceschi Paolo (Fiammingo) 1159
Francesco di Giorgio Martini 1022
Francia (Franc. Raibolini) 1039. 1040
Francken Frans Jr. 720—722
Francucci Innocenz (da Imola) 1060
Frankfurt Master of 60—62
French (18th century) 1367
Fyt Jan 963—967

Gabron Willem 974?
Garofalo (Benven. Tisi) 1080—1082
Gelder Aart van 355. 356
Geldorp Gortzius, Art. 672
Gelée (Claude Lorrain) 1324—1327
Gelée Imit. 1328. 1329
Gennari Bartolommeo 1184
Gheringh Anthonis 953

Gherwen Reynier van 354
Ghirlandajo Benedetto 1013
Ghirlandajo Domenico 1011—1013
Ghirlandajo Ridolfo (Style) 1077
Giampedrini 1047
Giordano Luca 1252—1258
Giorgio Martini Franc. di 1022
Giotto di Bondone 981—983
Giotto? School 984
Giovanni da Fiesole Fra 989—992
Giovanni School 993—995
Glauber Jan 604. 605
Goes Hugo van der 114 (115?)
Goltzius Hendrik 673
Gossaert Jan (Mabuse) 155. 156
Goudreaux P. 1355
Goyen Jan van 535—537
Graff Anton 1433
Granacci Francesco 1061—1065
Greuze Jean Baptiste 1377
Grien (Hans Baldung) 286. 287
Grünwald Mathias 281 285
Grünwald Assist. of 282—285
Gysels (Gyzels) Pieter 707

Hackaert Jan 603
Hals Frans 359?
Hamilton Johann Georg 977
Hamilton Philipp Ferd. 976
Heda Willem Kl. 618. 619. 974?
Heem Cornelis de 625—627
Heem Jacob Davidze de 621—624
Heisterbach-Altar M. of the 9—18
Helst Bartel v. d. 315. 316. 317?
Helt-Stokade Niclas van 362
Hemessen Jan van 169—171
Heyden Jan van der 614—615
Hobbema Meindert 570
Holbein Hans Sr. 193—201
Holbein H. Jr. 212. 213 (209—211)
Hondecoster Melch. 647. 648. 649?
Honthorst Gerard (305?) 308—312
Hooch Pieter de 426
Huchtenberg Jan van 517. 518
Hulsdonck Jacob 973
Huysmans Cornelis 948. 949
Huysmans Jan Bapt. 947
Huysum Jan van 651—653

- Imola** (Innocenzo Francucci) 1060
Isenbaert Adriaen 117?
J
Jardin Karel du 477. 478
Jordaens Jacob 813. 814
Jouvenet Jean 1352. 1353
K
Kabel Adriaen van der 558
Kabel Adriaen (Style) 534?
Kauffman Maria Angelica 1432
Keirincx Alexander 723
Kessel Jan van 557
Keyser Thomas de 361
Kneller Gottfried 868
Koninck Salomon de 353
Kulmbach Hans von 254—257
Kulmbach Hans von (Style) 258. 259
Kupetzky Johann 1425
L
Laar Pieter v. (Bamboccio) 494. 495
Lairesse Gerard de 1347. 1348
Lanfranco Giovanni 1190—1192
Largillière Nicolas 1365
Lebrun Charles 1335—1337
Leeuw (Leeu) Pieter van der 485. 486
Lelienbergh Cornelis 630
Lemoine François 1362
Lenain (Le Nain) Louis 1339
Lesueur (Le Sueur) Eust. 1330. 1331
Leyden Lucas van 148. 149
Liévens Jan 335. 336
Lin Herman van 516
Lingelbach Johann 1403
Lionardo da Vinci 1040a
Lionardo da Vinci Imit. 1041. 1042
Lionardo da Vinci Copy 1043
Lippi Fra Filippo 1005—1007
Lippo Filippino 1008—1009
Lisse Dirk van der 526
Lochner Stephan 3—5
Lochner School 6—21
Lombardy School of 1580 1106
Lorme Anthonis de 617
Loth Johann Karl 1408—1410
Lotto Lorenzo 1083
Lower Rhenish about 1500 51—54
Lower Rhenish about 1520 94
Lower Rhenish about 1550 95. 96
Luca Aretino Spinello di 987
Luciani di Seb. (del Piombo) 1087
Lucidel Nic. (Neufchatel) 663—666
Ludick Lodewyck 591
Luini Bernardino 1045—1046
Lyversberg' Pass. M. of the 22—34
Lyversberg' Pass. (School) 35—40
M
Mabuse (Jan Gossaert) 155—156
Maes (Maas) Nicolas 363. 364
Mainardi Bastiano 1014. 1015
Maingaud Martin Hall of Founders 4
Mancini Dom. (Capriolo) Copy 1119
Manfredi Bartolommeo 1237
Maratta Carlo 1231—1233
Marconi Rocco 1085
Mares Pierre des 119—121
Martini Francesco di Giorgio 1022
Massys Quentin 132. 133. 134?
Massys Quentin Copy 135—137
Matteo (di Giov. di Bartolo) 1021
Mazo Juan Baut. Mart. del 1295. 1296
Mazzolini Lodovico 1024. 1025
Meer Jan van der (of Harlem) 553. 554
Meer Jan van der (Style) 555
Meldolla Andrea (Schiavone) 1089
Melem Hans von 91
Memling Hans 115. 116
Memling Hans Copies 125? 126?
Memmi Lippo 986?
Mengs Anton Raphael 1430. 1431
Metsu Gabriel 424. 425
Metz Gertraud 1428. 1429
Meulen Frans van der 1342—1345
Mielich (Müelich) Hans 301. 302
Mierevelt Mich. Jansz. 313. 314
Mieris Frans van Sr. 409—423
Mieris Willem van 468
Mignard Pierre 1388
Mignon Abraham 1404. 1405
Milanese, about 1500. 1044
Millet Frans 944—946
Moine François le 1362
Mola Pietro Francesco 1218. 1219
Mommers Hendrik 476
Momper Jost de 677
Monnoyer Jean Baptiste 1346
Moor Anthonis 661

- Moro (Francesco Torbido) 1125
 Moretto (Aless. Buonvicino) 1123
 Moroni Giovanni Battista 1124
 Moscher Jacob van 532. 533
 Mostaert Jan 151—153?
 Mostaert Succ. 154?
 Moucheron Frederik 602
 Moya Pedro de 1299—1300
 Muelich Hans (Mielich) 301. 302
 Müller Lucas (Cranach) 270—280
 Murant Emanuel 606
 Murillo Bart. Estéban 1303—1308
 Myn Herman van der 659
N
 Nain (Le Nain) Louis 1339
 Neapolitan, 15th cent. 1027. 1028
 Neeffs Pieter Sr. 951. 952
 Neer Aart van der 571
 Neer Eglon van der 435—437
 Netscher Caspar 1398—1402
 Neufchatel Nicolas 663—666
 Nolpe Pieter 538
 Noort Adam van 673?
 Notti Gh. dalle (Honthorst) 308—312
O
 Orley Bernaert van 157—159. 1042?
 Orsi Lelio 1099
 Ostade Adriaen van 369—374. 375?
 Ostade Isaac van 376—381
 Ostendorfer M. 296 (293?)
P
 Pacchia Girolamo del 1058. 1059
 Palamedesz Palamedes 492. 493
 Palma Giacomo il Vecchio 1107. 1108
 Palma Giacomo il Giov. 1153—1158
 Palmezzano Marco 1026
 Pantoja de la Cruz Juan 1277. 1278
 Parmegianino Mich. Rocco 1266
 Passion M. of the Lyversberg 22—34
 Passion M. Lyversb. School 35—40
 Patinir (Patenier) Joachim 140—143
 Patinir (Patenier) Art 144
 Paudiss Christoph 1407
 Pedrini Giovanni 1047
 Peeters Jan 943
 Pepyn Marten 359?
 Pereda Antonio 1297. 1298
 Perugino (P. Vanucci) 1034—1036
 Perugino (P. Van.) School 1037. 1038
 Pesarese (Sim. Cantarini) 1216. 1217
 Pesne Antoine 1366
 Poel Egbert van der 631
 Poelenburg Cornelis 519—525
 Pomeranzio (Cristof. Roncalli) 1214
 Ponte Jac. da (Bassano) 1147—1149
 Ponte L. da (Bass.) 1150. 1151. 1152?
 Poel-Ruysch (R. Ruysch) 654—658
 Poorter Willem de 337
 Porcellis Jan 531
 Potter Paulus 471? 472
 Pourbus Frans Jr. 669. 670
 Poussin Nicolas 1321. 1322
 Poussin Nicolas Copy 1323
 Poussin (Dughet) Imit. 1349—1351
 Prew (Breu) Jörg 228
 Prince Jean Baptist le 1375
 Procaccini Camillo 1211
 Procaccini Giulio Cesare 1212. 1213
 Prugger Nicolaus Hall of Founders 1
 Puligo Domenico 1072
 Pulzone Scipione 1126
 Puntormo (Jac. Carrucci) 1090
 Pynacker Adam 599—601
R
 Raffaele Santi 1049—1053
 Raffaele Santi Copies 1054—1056
 Raibolini Franc. (Francia) 1039. 1040
 Ratisbon, School of 223. 224. 297
 Ravestyn J. A. van 319—321
 Rembrandt H. v. Ryn 324—333. 345?
 Rembrandt H. Schule 334. 340—342
 Rembrandt H. Nachahmer 358
 Reni Guido 1170—1174. 1175?
 Rhenish, see Lower Rhenish
 Ribalta Francisco 1279
 Ribera J. (Spagnoletto) 1280—1286
 Ribera J. Imit. 1287—1290
 Ricci Giov. Pietro (Pedrini) 1047
 Rigaud Hyacinthe 1354
 Robusti J. (Tintoretto) 1127—1130
 Robusti School 1129. 1131. 1132
 Robusti Domenico 1127?
 Rocco Marconi 1085
 Rocco Mich. (Parmegianino) 1266
 Rodriguez Blanez Bened. 1312
 Rome, School of 1560 1093
 Rogier v. d. W. 100—103 (104—106)

- Rombouts S. 564
 Rombouts Theodor 816
 Romeyn Willem 482—484
 Roncalli Cristofano 1214
 Roos Johann Heinrich 1411—1419
 Rosa Salvator 1242—1244
 Rosa Sal. Imit. 1245. 1246
 Rotari Pietro Conte 1274. 1275
 Rottenhammer Johann 1383—1388
 Roymerswale Marinus van 138. 139
 Rubens Pieter Paulus 724—800
 Rubens School 801—811
 Ruysch Rachel 654—658
 Ruysdael Isaac van 539
 Ruysdael Salomon van 540—542
 Ruysdael Salomon van Art 543
 Ruysdael Jacob van 544—551
 Ryckaert David Jr. 932. 933

 Saft-Leven Herman 572. 573
 Salvi Giambatt. (Sassoferrato) 1223
 Sandart Joachim von 1406
 Santa Croce Girolamo da 1086
 Santi di Tito 1100
 Santi Raffaele 1049—1053
 Santi Raffaele (Copies) 1054—1056
 Saraceno Carlo 1161—1163
 Sarto Andrea del 1066
 Sarto Andrea (Copies) 1067—1071
 Sassoferrato Giambatt. (Salvi) 1223
 Savery Roelant 717
 Schaeuffelin Hans L. 260—261
 Schaffner Martin 214—218.
 Schalcken Gottfried 431—434
 Schiavone (Andrea Meldolla) 1089
 Schidone Bartolommeo 1101—1103
 Schlichten Jan Phil. v. d. 469—470
 Schoen Martin (Schongauer) 174
 Schoen Mart. (Schongauer) Cop. 220
 Schöpfer Hans Sr. 300
 Schongauer (Schön) Martin 174
 Schongauer (Schön) Copy 220
 Schut Cornelis 819
 Schwarz Christoph 1379—1382
 Seghers Daniel 972
 Sellaer Vincenz 172
 Sesto Cesare da 1048
 Severinus Master of St. 41. 42

 Siberechts Jan 941
 Sirani Elisabetta 1196
 Slingeland Pieter van 427. 428
 Snyders Frans 954—960
 Sorch Hendrik Martensz 383. 384
 Spagnoletto (J. Ribera) 1280—1286
 Spagnoletto Imit. 1287—1290
 Spanisch, about 1660. 1313
 Sprangher Bartel 668
 Steen Jan 391. 392
 Stephan (Lochner) 3. 4. 5
 Stephan Lochner School 6—21
 Stevaerts (Pal. Palamedesz) 492. 493
 Strigel Bernhard 183—191
 Strigel Bernhard School 192
 Strozzi Bernardo 1239
 Suabian, about 1490. 178—182.
 Subleyras Pierre 1359—1361
 Suess Hans (Kulmbach) 254—257
 Suess Hans (Kulmbach) Art 258. 259
 Sueur Eustache le 1330. 1331
 Swart von Gröningen Jan 150
 Sweerts (Swartz, Suars) Mich. 390

 Teniers David Sr. 900. 901
 Teniers David Jr. 902—929
 Teniers David Imit. 930
 Ter-Borch Gerard 388. 389
 Thomas Altar Master of 48—50
 Thys Pieter 931
 Tiarini Alessandro 1185
 Tiepolo Giovanni Batt. 1271—1273
 Tilborgh Gillis van 898. 899
 Tintoretto (J. Robusti) 1127? 1128?
 Tintoretto (J. Rob.) Sch. 1129—1132
 Tintoretto (Domen. Robusti) 1127?
 Tisi Benven. (Garofalo) 1080—1082
 Tito Santi di 1100
 Tiziano V. 1109—1114. 1115? 1116?
 Tiziano Vecellio School 1118
 Torbido Francesco (Moro) 1125
 Torreggiani Bartol. 1247. 1248
 Trevisani Francesco 1265
 Turchi Alessandro 1197—1199
 Tuscan, about 1300 578
 Tuscan, about 1450 1002
 Tuscan, of 1458 1003
 Tuscan, about 1470 1004

- Uden Lucas van** 937. 938
Umbrian-Bolognes about 1510 1078
Umbrian-Florentine about 1520 1079
Uyte-Wael Joachim Tonisz. 304

Vaccaro Andrea 1240. 1241
Vadder Lodewyk 936
Valentin 1317—1319
Valkenborch Lucas van 674
Vanucci Piet. (Perugino) 1034—1036
Vanucci Pietro School 1037. 1038
Vasari Giorgio 1091. 1092
Vecellio 1109—1114. 1115? 1116?
Vecellio Tiziano School 1118
Vecellio Francesco 1117
Velazquez D. R. de Silva 1292? 1293
Velazquez D. Rodriguez Copy 1294
Velde Adriaen van der 487—491
Velde Esaias van der 530
Velde Willem van der 612. 613
Verbeecq Pieter Cornelisz 473
Verelst Simon 650
Verendael Nicolaes van 624
Vermeer J. (v.d. Meer) of Haarl. 553. 554
Vermeer Jan (v.d. Meer) Style 555. 556
Vernet Claude Joseph 1368—1374
Veronese (Paolo Caliari) 1133—1137
Veronese (P. Cal.) Sch'l 1138—1146
Verona School, about 1480 1020
Verrocchio Andrea Copy 1016
Verschuring Hendrik 559
Verspronck Jan 359? 360
Victoors Jan 357
Victors Giacomo 649?
Vinci Lionardo da Imit. 1041. 1042
Vinci Lionardo da Copy 1043
Vinck-boons David 719
Virgin, Death of Master 55—57
Virgin, Death of, Mstr. Sch'l. 58—59

Vivien Joseph 1356—1358
Vlieger Simon de 607. 608
Vliet Hendrik van der 616
Vois Ary de 429. 430
Vos Cornelis de 359? 812
Vos Paul de 961. 962
Vouet Simon 1320
Vranck Sebastian 718
Vriendt Frans de (Floris) 662. 1093?
Vries Abraham de 322
Vries Roelof van 562

Waterlo Anthonis 552
Weenix Jan Baptist 633. 634
Weenix Jan 635—646
Werff Adriaen van der 438—467
Werner Joseph 1420
Wet Jacob de 347
Weyden Rogier van der 100—103
Weyden Rogier Succ. 104—106
William of Cologne 1
William of Cologne, School 2
Wigans Isaac 974?
Willaerts Abraham 323
Witte Pieter de 667.
Wolf Andreas 1422
Wolgemut Michael 229—235
Worms Anton von (Woensam) 66. 67
Wouwerman Philips 496—514
Wouwerman Philips Imit. 515
Wttewaal Joachim Tonisz. 304
Wyck Thomas 632
Wynants Jan 575—582

Zampieri (Domenichino) 1176—1179
Zanetti Domenico 1264
Zeghers Daniel 972
Zeitblom Bartholomaeus 175—177
Zurbaran Francisco 1291.



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